महाकवि स्वयम्भू कृत

स्वयम्भूछन्द

सम्पादक

प्रो एच डी वेलणकर, एम ए

सह सञ्चालक, भारतीय विद्याभवन बम्बई

प्रकाशनकर्त्ता

राजस्थान राज्याज्ञानुसार

सञ्चालक, राजस्थान प्राच्यविद्या प्रतिष्ठान

जोधपुर (राजस्थान)

विक्रमाब्द २०१८ | भारतराष्ट्रीय शकाब्द १८८४ | खिस्ताब्द १९६२
प्रथमावृत्ति १००० | | मूल्य ७.७५

मुद्रक—मौज प्रिंटिंग ब्युरो, बम्बई

मुखपृष्ठ आदि के मुद्रक—हरिप्रसाद पारीक, साधना प्रेस, जोधपुर

RAJASTHAN PURATANA GRANTHAMALA

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No 37

SVAYAMBHUCHHANDA

of

Mahakavi Svayambhu

* * *

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राजस्थान पुरातन ग्रन्थमाला

प्रधान सम्पादक – पद्मश्री जिनविजय मुनि, पुरातत्त्वाचार्य

[सम्मान्य सञ्चालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर]

ग्रन्थाङ्क ३७

महाकवि स्वयम्भू कृत

स्वयम्भूछन्द

प्रकाशक

राजस्थान राज्य संस्थापित

राजस्थान प्राच्यविद्या प्रतिष्ठान

जोधपुर (राजस्थान)

RAJASTHAN ORIENTAL RESEARCH INSTITUTE, JODHPUR

राजस्थान पुरातन ग्रन्थमाला

राजस्थान राज्य द्वारा प्रकाशित

सामान्यत अखिल भारतीय तथा विशेषत राजस्थानदेशीय पुरातनकालीन
संस्कृत, प्राकृत, अपभ्रंश, राजस्थानी, हिन्दी आदि भाषानिबद्ध
विविध वाङ्मयप्रकाशिनी विशिष्ट ग्रन्थावलि

प्रधान सम्पादक

पद्मश्री जिनविजय मुनि, पुरातत्त्वाचार्य

सम्मान्य संचालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर,
ऑनरेरि मेम्बर ऑफ जर्मन ओरिएन्टल सोसाइटी, जर्मनी,
निवृत्त सम्मान्य नियामक (ऑनरेरि डायरेक्टर),
भारतीय विद्याभवन, बम्बई, प्रधान सम्पादक,
सिंघी जैन ग्रन्थमाला, इत्यादि

ग्रन्थाङ्क ३७

महाकवि स्वयम्भू कृत

स्वयम्भूछन्द

प्रकाशक

राजस्थान राज्याज्ञानुसार

सञ्चालक, राजस्थान प्राच्यविद्या प्रतिष्ठान

जोधपुर (राजस्थान)

PREFACE

It is a matter of great pleasure for me that the Rajasthan Puratana Granthamala publishes herewith as its No 37 Svayambhū's important manual of Prakrit and Apabhraṃs'a metres, called *Svayambhūcchandas* Systematic accounts of Sanskrit and Prakrit-Apabhraṃs'a prosodies reached their culmination in Hemacandra's *Chandonus'āsana* The *Svayambhūcchandas* was one of the basic sources of the latter Hemacandra's arrangement, classification and illustrations of metres owe much to Svayambhū

But the importance of the present work is not confined merely to the fact that it was a two hundred and fifty years senior ancestor of the famous *Chandonus'āsana* The *Svayambhūcchandas* is unique in several other ways too Firstly, Svayambhū himself was a Kavirāja—a front rank poet with several voluminous epics of acknowledged merit to his credit The literary worth of one published work of Svayambhū *viz*, *Paumacariu* (edited by my beloved pupil and learned colleague, Dr H C Bhayani, a profound scholar of Apabhraṃs'a and allied literature and published by me in 1953 and 1960 in three volumes in the Singhi Jain Series) is ample enough to establish it as a high water mark of Apabhraṃs'a poetry Svayambhū's account of metres, therefore, bears that stamp of authority of a practising artist, which the work of a mere theoretician would lack And some of the illustrations in the *Svayambhūcchandas* are in fact taken from the *Paumacariu* (vide Appendix III, pp 241-242 of the present volume) Secondly, unlike Hemacandra who has composed his own illustrations, Svayambhū has drawn upon more than eighty earlier (or contemporary) Prakrit and Apabhraṃs'a authors to illustrate his metrical definitions This fact by itself is enough to make the *Svayambhūcchandas* highly authoritative

Incidentally, however, so many citations of greatly varying form and content from divergent sources give us for the first time (if we exclude the stray lyric anthologies, with their near-worthless ascriptions) names of a host of authors who, over centuries preceding

Svayambhū, were responsible for cultivating an abundant and rich literature in Prakrit and Apabhramśa. Though about most of these names we know nothing more, they are strong evidence of a respectable and vigorous literary tradition. This is again more than confirmed by the aesthetic appeal and freshness that invest many of the cited verses. It is again from the *Svayambhūcchandas* that we get a clearer picture of the form and structure of Sandhibandha and Rāsābandha, the two most characteristic *genres* of Apabhramśa literature. Several obscure points too in Hemacandra's work are clarified and some welcome light is shed on the function of several classes of mātrā-metres. Such points of importance of the Svayambhūcchandas can be easily multiplied.

The credit of rescuing so valuable a work from oblivion goes entirely to my learned friend Prof. H. D. Velankar, whose researches in the field of classical Indian metres are too important and well known to need any mention here. His earlier edition of the *Svayambhūcchandas* was based on a single and then only known manuscript from Baroda, which was moreover fragmentary. The printing of the same text revised for the Rajasthan Puratan Granthamala was nearing completion when fortunately, he received quite unexpectedly a palm leaf fragment of another manuscript of the *Svayambhūcchandas* which, along with numerous Buddhist manuscripts was discovered in a Tibetan monastery by the great savant and my friend Pandit Rahula Sankrityayana, and which to a large extent supplied the missing portion of the *Svayambhūcchandas*. The find-spot of this new Ms. fragment and its Old Bengali script are quite significant for the spread and authority of Svayambhū's work. Though the two fragmentary Mss. between themselves cover a major portion of the original text, there still remain several serious lacunas.

Prof. Velankar has, as is his wont, spared no pains to increase the usefulness of the edition. The critical introduction, translations and informative and comparative notes, besides several indices and appendices readily reveal his acumen, thoroughness and erudition. Moreover, he has also included in the present edition Rājaśekhara's *Chandaḥśekhara*, an eleventh century Sanskrit version of the *Svayambhūcchandas*, only a fragment of which comprising the fifth

chapter is preserved to us Someday we may hope to discover the missing portions of the prosodic works of Svayambhū and Rāja-śekhara

I am very happy to say that we have arranged to bring out further in this series two other equally important works of classical Indian prosody, *viz* the *Vṛttajātisamuccaya* of Virahāṅka and the *Kavi-darpana*, both edited by Prof Velankar His co-operation is always readily forthcoming, one happy result of which was his standard and scholarly edition of Hemacandra's *Chandonuśāsana* which I was glad to include in the Singhi Jaina Series and publish in 1961

In conclusion, it is earnestly hoped that for the lovers of Prakrit and Apabhraṃśa literatures, the publication of the present work will serve to enhance the enjoyment, as Svyambhū declares, 'of the charm and elegance' of the polished and sophisticated muse of Svayambhū and his worthy poetic predecessors and successors

—JINA VIJAYA MUNI

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21 2-1963

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JODHPUR

AIMS AND OBJECTS

1 To explore and bring to light the ancient literature of Rajasthan and adjacent area as available in Samskrit, Prakrit, Apabhramsa, Rajasthani Gujarati Vrij, Hindi and other regional languages

2 To collect, preserve, compile and carry out survey of original source-materials of the ancient History and Culture of Rajasthan i e Architecture, Paintings, Arts, Inscriptions, Copper plates, Coins, Documents etc

3 To collect old manuscripts and to prepare their pen-copies, microfilmed and photostat copies and sound records etc

4 To organise a well equipped reference library of books useful and indispensable for research work in the field of Indology

5 To investigate, record, interpret and present clearly

(i) the varied folk-literature throwing light on public-life in Rajasthan

(ii) devotional and canonical literature embodied in the lyrics of various religious sects

(iii) all sorts of material related to the social, cultural, religious customs and secular practices

Challa (2) Jinadasa, (3) Dhanadeva, (4) Dhurta, (5) Matrdeva, and (6) Vidagdha, while the seventh is Śuddhasila[25] But in addition to these stanzas which are quoted under particular names, there is a large number, about 60, of those that are quoted without any name attached to them[26] Out of these 60 stanzas as many as 16 refer to the story of the Rāmāyana and 7 to that of the Mahabhārata or the Harivamsa 12 out of the 16 Ramāyana passages are, strangely enough, traced to Svayambhū's own *Paumacariu*, which is a poem[27] on the Jain version of the story of the Ramāyana One more again, i e, 6 54 1, is found in Svayambhū's *Paumacariu*, 71 1, though in our ms it is ascribed to Caturmukha In addition to these 23 unnamed stanzas, which refer either to the Rāmāyana or to the Mahābhārata story, there are a few which refer to morality in general (4 9 4, 4 29 1, 4 31 1 6 15 1, 6 100 1, 8 6 1), or contain religious advice according to Jainism (8 7 1, 8 8 1, 8 20 1-10, 8 25 1, 8 11 3) One contains a reference to the Vāmana Incarnation of Visnu (8 14 1) and another a practical advice to her daughter by a professional prostitute (4 3 1), while a third is a description of a hunting expedition[28] (6 90 1) We have also four fine Utpreksās (6 21 1, 6 37 1, 6 39 1, 6 42 1) and one or two Anyoktis (4 5 1, 6 31 1) among these stray verses Similarly, an elephant and a Cakravaka bird, both separated from their mates, are described in a stanza each, while an incongruence between an old lover and a young delicate beauty is the subject-matter of an illustration of the Adila metre (4 12 3) Consuming power of the fire of separation is mentioned in another stanza (6 10 1) In all these cases, where no names are attached to the stanzas it is possible to presume that Svayambhu himself had composed them for the sake of the illustration

22 As regards the quotations from Govinda and Caturmukha, all the six which are ascribed to the former evidently belong to the story of the Harivamsa, while those that pass under the name of the latter (except 6 54.1) seem to be from his two poems, one on the story of the Harivamsa and the other on that of the Rāmāyana That Caturmukha had composed a poem on the story of the Harivamsa is quite certain as seen from 4 2 1 and 6 87 1, even 6 65 1 may be from the same poem But 6 63 1 is a little doubtful, I think it must be from a poem on the theme of the Ramāyana and accordingly I have suggested an emendation,

25 See Index of Authors on pp 156 157
26 In the Prakrit section of the work, as against this there is hardly any stanza which is quoted without the author's name being prefixed to it
27 This is edited by Dr H C Bhayani in the Singhi Jain Series, Part I—Vidyādhara Kānda, Part II—Ayodhyā and Sundara Kāndas Bombay 1953
28 See note on the passage, which is quoted in the *Sarasvatikanthabharana*, 2 392.

which looks to me most natural[29] Any way, it does not fit in with any incident in the Mahābharata story, and should belong to the Rāmāyana story, if at all

23 We saw above how Svayambhu does not make use of the Varna Ganas in the construction of his definition of the Varna Vittas As a matter of principle he regards all metres as Mātrā Vrttas and so he employs only the five Mātra Ganas, called the Amsas, in the definitions of both the Prākrit and the Apabhramsa metres He does not recognize any Sanskrit or Varna Vrttas as such, as for example is done by his successor, the great Hemacandra Actually, the five Amsas include all the eight Aksara Ganas of Pingala and Svayambhu ordinarily does not permit the violation of the order of short and long letters, thus maintaining their basic music, namely, the Varna Samgita According to him the metres are to be grouped under two heads only, according as they are composed in the Prākrit or the Apabhramsa language, though all of them are to be considered as Matra Vrttas only It is, however, remarkable that Svayambhu has often described the inter-relationship among the metres which are generally known as Varna Vrttas and whose basic unit is a Varna or a letter, since their lines must contain a given number of Aksaras or letters according as they belong to any of the 26 classes beginning with Uktā and ending with Utkrti Thus he often shows how one metre develops out of another by the mere substitution of one or more Ganas of a different type, or by a mere addition of a short or long letter or letters at a particular place in a line, or finally by the coupling together of two shorter metrical lines Yet on a closer study of all such cases, one is unable to discover any definite principle on the basis of which he had intended to explain the growth and development of new metres from the old ones His observation of these inter-relationships has been used by him only for the convenience and brevity of his definitions of metres In a few cases he seems to have caught a glimpse of the possibility of certain fossilized portions of metrical lines, which formed the nucleus of some new metres growing out of the old ones But he has more neglected this glimpse than used it for his definitions, and the reason for this seems to be his non-recognition of a Yati in the middle of a line

24 Thus in the case of Rambhā[30] (v 50), Chāyā (v 51) and Makarandikā (v 52), Svayambhu explains how after the first block of 12 letters

29 See note on the passage, Bhayani however, thinks otherwise at *P C*, Introduction, p 17 foot note Yet also compare his remarks at Introduction, pp 79-83 and my note on *Sb* 5 2

30 References to the stanzas within the brackets are to those in chapter 1 of the *Svayambhuchandas* proper i e *Sb*

which are common to all the three, they have three different cadences (or Antya Ghatakas as I have called them elsewhere[31]), namely, *ra-ra-ga*, *ta-ta-ga*, and *ja-ja-ga* respectively, which distinguish them from one another Similarly, in the case of Upamālinī (v 14) and Candroddyota (v 15), he explains how they differ from each other only in their latter part, which in the first is *ja ja-ga*, while in the second it is *ta-ta-ga* (without, however, clearly mentioning this their otherwise close relationship in the earlier part) The same is true of Puspadāma (v 48) and Candrabimba (v 49), which differ from one another only in their cadence, the first having *ra-ra-ga* the second *ta-ta-ga* Here, too, Svayambhū does not refer to their having the first 12 letters in common, but on the other hand, frames his definition so as to ignore the separateness of the first 12 letters from the remaining portion of the line, caused by the presence of the Yati at that place[32] Acala (v 43) and Kesara (v 44) similarly differ from one another in respect of their cadence, which is separated from the earlier portion of the line by means of the Yati[33], in the former it is *ja-ja-ga* and in the latter *ta-ta-ga* In the first 11 letters of their lines they are identical, so far as the sequence of short and long letters is concerned, but Svayambhu has not noticed this in clear words, since he does not recognize the separateness of the cadence from the earlier part in Acala A similar neglect of the cadence is noticed even in the following instances Cadence *ja-ja-ga* in the metres defined in vv 6, 12, 35, 40 and 42, cadence *ta-ta-ga* in those defined in vv 8, 11, 29 and 33, cadence *ra-ra-ga* in those defined in vv 5, 10, 13, 28, 32 and 48 In all these, owing to his construction of the definitions by means of the Mātrā Gaṇas Svayambhū does not take any notice of the separateness of the cadence from the earlier part of the line, though in the following instances he may be said to have done it Cadence *ja-ja-ga* in metres defined in vv 14, 34, 43 and 52, cadence *ta-ta ga* in metres defined in vv 15, 44, 47, 49 and 51, and cadence *ra-ra-ga* in metres defined in vv 19, 37, 46 and 50 All these lapses in the recognition of the underlying principle of the growth of the metres of this type are due to the non-recognition of a Yati in the body of a line on the part of Svayambhū

25 Svayambhū has noted the development of one metre from another by addition or substitution of letters in the following cases

31 See Vṛtta Ghaṭakas at *Journal BBRAS*, 1951, pp 150 ff

32 This Yati is recognized even by *Vr* 3 96 5-6 and *H* 2 327 328

33 Even here the Yati is recognized by both Kedara and Hemacandra, but the separateness of the structure of the cadence is not clearly felt in their definitions since the preceding portion consisting of eleven Akṣaras is not divisible into complete Akṣara Gaṇas. See *H* 2 305 306, *Vr* 3 94 7 8

Rohını (v 33) from Padma (v 32) , Lalıta and Harınīpada (vv 41 42) from Rohını (v 33) , Bhramarapada (v 38) from Gajavaravılasıta (v 23) , Cıtralekhā (v 36) from Mandakrāntā (v 28), Lalıta (v 60) from Madraka (v 59) , Mattākrıda (v 61) from Vıdyunmālā (v missıng ın *SbP*) , Krauñcapadā (v 63) from Rukmavatı (*SbP* 6 15) and Man gunanıkara (v 18) both put together In chapter 2 of the Uttarabhāga, ı e, *Sb* 2, where the Ardhasamas are defined, Svayambhū ıs even more explıcıt, thus he poınts out that the even lınes of the Vegavatı (v 1) are the same as the lınes of a Dodhaka (*SbP* 6 18) , that the odd lınes of the Harınapluta (v 4) are the same as those of the Upacıtraka (v 2) and the even ones are the same as those of the Drutavılambıta (lost ın *SbP*) that the odd lınes of Ākhyānıkī are the same as those of Indravajrā (lost ın *SbP*) and the even ones are those of the Upendravajra (lost ın *SbP*), that the odd lınes of the Khañjā (v 13) are the same as those of a Gıtı (*SbP* 1 3) and the even ones are the same as those of a Skandhaka (*SbP* 1 3) Sımilarly ıf an Anta-guru Trımatra ıs substıtuted for the final Caturmatra ın the odd lınes of the Vegavatı (v 1), we get an Upacıtraka (v 2), Dodhaka ıtself becomes Calamadhyā (v 3) when the ınıtıal Caturmātra ın ıts even lınes ıs made to consıst of four short letters, Puspıtāgrā (v 9) ıs turned ınto Bhadravırāṭ (v 10) when the 1st and the 3rd short letters ın all ıts Pādas are combıned wıth the 2nd and the 4th ınto a long one, ı e, when the first 2 letters ın all its Padas are long, and Aparavaktra (v 8) ıs changed ınto a Puṣpıtagrā (v 9) when a long letter ıs added at the end of all ıts Pādas All these dırectıons clearly suggest that Svayambhu was conscıous of an ımportant cause[34] of the growth of the Varna Vṛttas, though he has not enuncıated ıt ın clear words

II

(For Rajaśekhara's *Chandaśśekhara*, see pp 129-139)

26 Rajaśekhara's *Chandaśsekhara* ıs a work on Sanskrıt, Prākrıt and Apabhramśa metres as he hımself tells us ın v 7 of ch. 5, whıch alone ıs avaılable at present Thıs work is wrıtten ın Sanskrit, but seems as if it were a very close Sanskrit renderıng of Svayambhū's correspondıng Prākrit stanzas, so that after readıng thıs chapter of the work an ımpıessıon is left on the mind of the reader that Rājasekhara has merely gıven ın Sanskrit what Svayambhū wrote in Prākrıt There ıs, however, thıs dıfference between the two wrıters that while Svayambhū regards the metres to be only of two kınds, Prākrıt and Apabhramśa, Rājaśekhara

34. See Vrtta Ghaṭakās at *Journal BBRAS* 1951

considers them to be of three kinds, Sanskrit, Prākrit and Apabhramsa ones This evidently means that Rajasekhara considered the Varna Vrttas as Sanskrit metres and the Mātrā Vrttas (with the exception of the Vaitaliya and the Mātrāsamaka groups, as well as the Gātha with a few of its derivatives) as the Prakrit metres It is, therefore, possible to imagine that the first three chapters of Rājasekhara's work treated of the Sama, Ardhasama and Visama Varna Vrttas while the fourth treated of the Mātrā Vrttas including the Prākrit ones The 5th chapter which we are publishing here contains, however, a few of the Prakrit metres, namely, the Śirsakas, and then proceeds to define the Apabhramsa metres This is also the order which Hemacandra has followed in his Chandonuśāsana, where he concludes his treatment of the Prakrit metres with the Śirsakas in ch 4 and begins with Apabhramsa metres such as Utsāha and others in ch 5 It is, therefore, quite likely that Hemacandra has followed Rājasekhara in his classification as well as order of the treatment of the metres

27 As regards the relationship between Rājasekhara and Svayambhū, it will be seen that owing to a different order of treatment, vv 1–6 of ch 5 of Rājasekhara's work correspond to the whole of the 4th chapter of the Svayambhūchandas-Pūrvabhāga, while the remaining stanzas of the chapter seem to summarize chs 4 to 7 of the Svayambhūchandas proper (*Sb* 4–7) In Appendix I, I have given a concordance of the two works, which might easily prove how closely the one has followed the other It is said above that Hemacandra has very likely followed Rajasekhara both in his classification and order of treatment of the metres, this is also suggested by the agreement in respect of the names of certain metres between Hemacandra and Rajasekhara as against Svayambhū See for example notes on *Sb* ch 6, vv 26, 37, 39, 40, 43, 46, 49, 55, 107, 112 etc It is, however, striking that Hemacandra does not mention Rājasekhara anywhere in his work

28 I had published this chapter in the *Journal BBRAS*, in 1946 I am publishing it again here on pp 129–139, as it sometimes materially helps in understanding Svayambhū's words and also because it sometimes throws some light on Hemacandra's nomenclature of some metres in ch 6 of his Chandonusāsana The only ms of this chapter written on palm leaves exists at the Bada Bhandar of Jesalmir in Bundle No 238, though Dalal's Catalogue does not mention it as existing in that bundle This ms consists of pp 44 to 51 only, the first 43 pages containing chs 1 to 4 of the work being untraced for the present, though a ms of the Chandaśsekhara of Rājasekhara is said to exist at Jesalmir at Jaina Granthāvali, p 318, on the basis of a list prepared by Shri Hiralal Hansaraj for the Jain Śvetāmbar Conference, Bombay, in

1909 Our ms is 12½ × 1½ inches in size, each page containing about 6 lines, each line having about 60 letters in it, as described by Prof K K Shastri, who prepared a copy of it in 1943 for Muni Shri Jinavijayaji, at present Director, Rajasthan Puratattva Mandir, Jaipur It is dated Samvat 1179 and is said to have been written at Citrakuta Durga

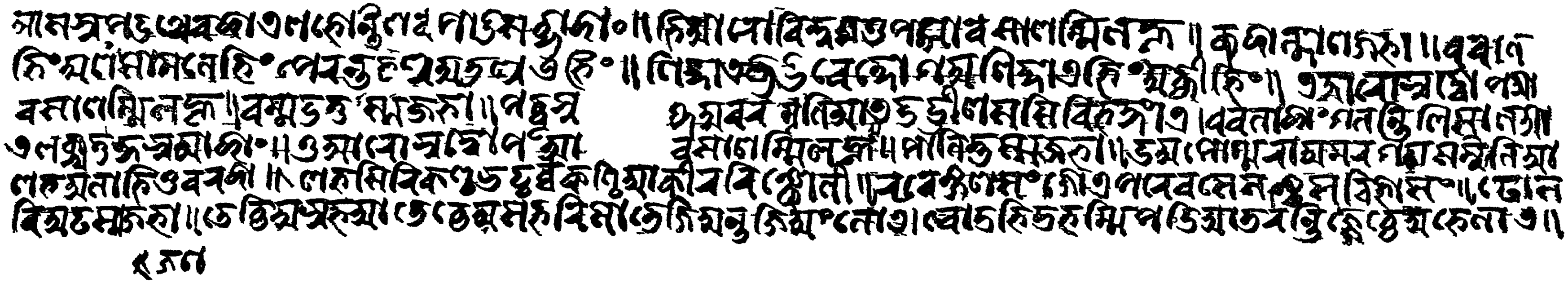
29 Rājasekhara describes himself as an Ārhata and a Kavi in the last stanza of the chapter He was a layman, his father, grand-father and great-grand father were respectively called Duddaka, Lāhata and Yasa and belonged to the Thakkura family His mother's name was Nāgadevī, but nothing about his literary activities is at present known to us He only tells us that this manual of his was very much liked by one Bhojadeva, who is very likely to be identified with the great king Bhoja of Dhārā The date of our ms very well confirms this identification[35] and it will not be far from truth if we assign Rajaśekhara and his literary activities to the middle of the 11th century A D

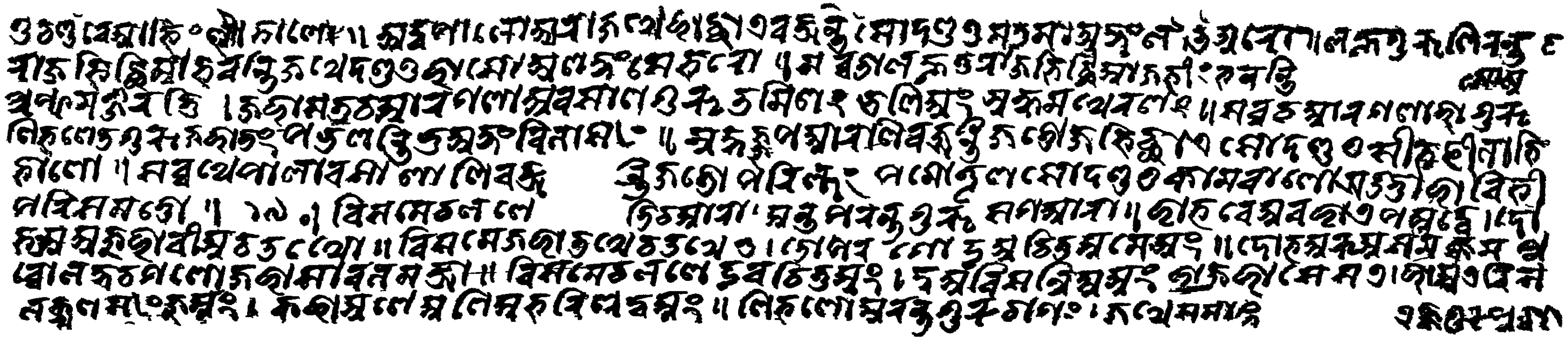
30 I feel deeply obliged to Muni Shri Jinavijayaji, Director, Rajasthan Puratattva Mandir, who asked me to reedit this important work on Prakrit prosody for the Rajasthan Puratattva Series I thank the Authorities of the the Asiatic Society of Bombay and the University of Bombay for permitting me to publish it as an independent book, and the Director of the Oriental Institute, Baroda, for lending me the only ms of the work in their possession But I specially mention my indebtedness to Pandit Rahula Sankrtyayana of Massuri, who gave me the palm-leaf ms containing the fragments of the first part of the work, which is missing in the Baroda ms Finally I gratefully acknowledge the substantial help in various ways which I have continuously received from my friend and colleague Dr H C Bhayani of the Bharatiya Vidya Bhavan, Bombay

35 *Chandahsekhara*, which is quoted by Trivikrama in his commentary on the *Vrttaratnakara* is very probably identical with the work of our Rājaśekhara I have published this commentary at *JBBRAS* Vol 33 (1958), pp 25-68, I have discussed this question briefly on p 37

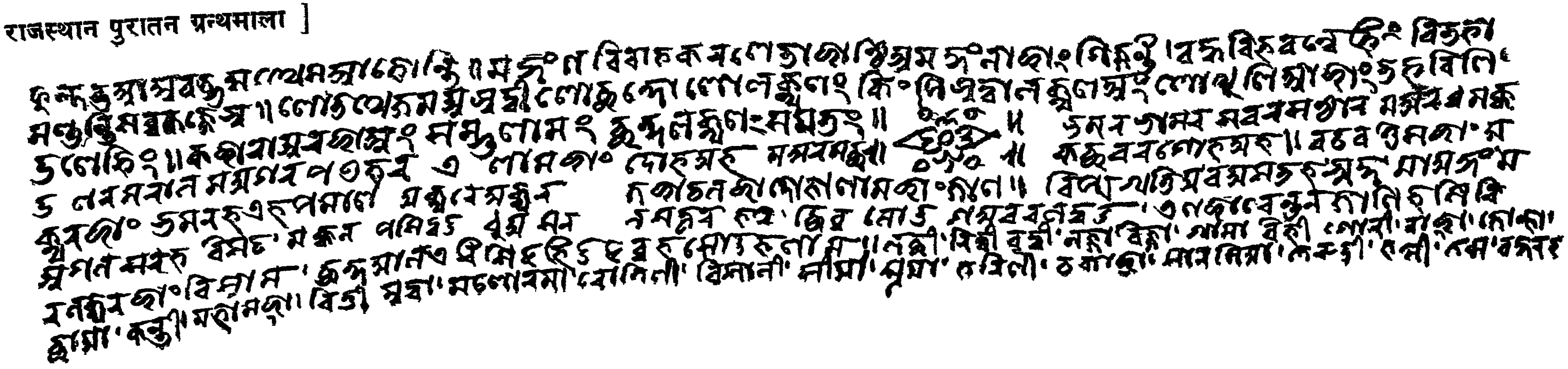
महाकविश्रीस्वयम्भूकृतं

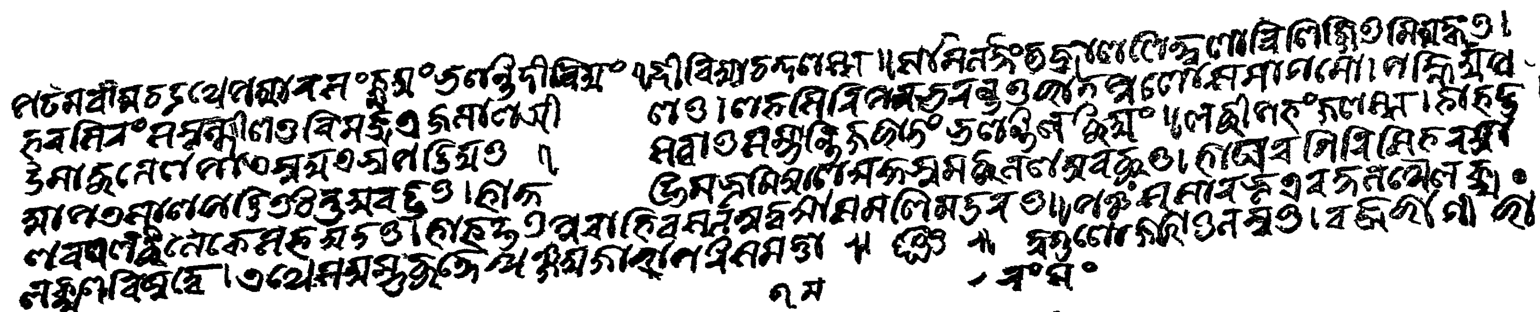
स्वयम्भूच्छन्दः



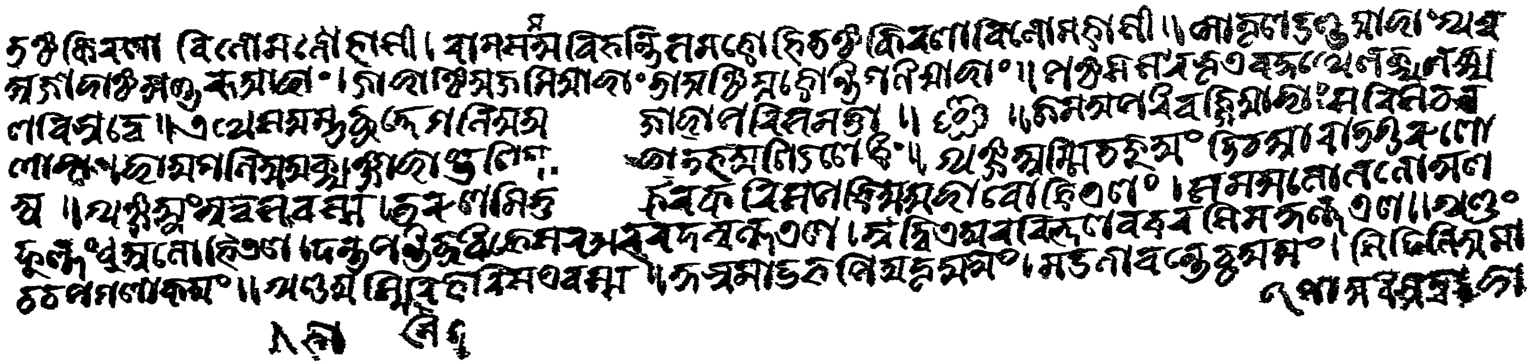


ताडपत्रीय प्रतिके पृष्ठ २A और २B की फोटो प्रतिकृति

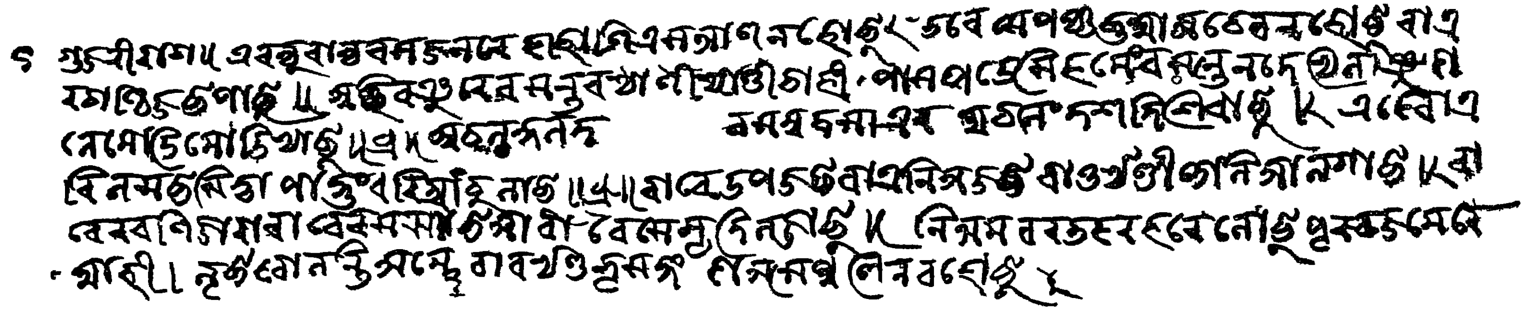




ताडपत्रीय प्रतिके पृष्ठ ४B, ६A की फोटो प्रतिकृति



ताडपत्रीय प्रतिके पृष्ठ १३B की फोटो प्रतिकृति



स्वयम्भूच्छन्द ग्रन्थकी त्रुटित ताडपत्रीय प्रतिके साथ उपलब्ध अन्य कृतिका एक पत्र

महाकवि श्रीस्वयभूकृतं

स्वयंभूच्छन्दः ।

१. उक्तादिविधिः ।

× कहसिमह सद्दत्थसपुण्णअ
सुकई(इ)रअण कत्तो समुप्पण्णअ ।

[×××××× शब्दार्थसपूर्णं
सुकविरचन कुत समुत्पन्नम् ॥]

परतगा सअलसुहाइपुव्वला
हुअति ते किर रुइरा तआरआ ॥ १ ॥

[परान्तगा सकल सुख आदि पूर्व ला ।
भवन्ति ते किल रुचिरा त्रिमात्रका ॥ १ ॥]

रुइरा तस्सेअ [रुचिरा तस्यैव] ।

सुसामिए णिवलिअए अभग्गिआ
समोत्तिआ गअमअतिम्मिअगिआ ।
मिलतछप्पअरवमुक्ककठिआ
धराअले रुअइव खग्गलट्ठिआ ॥ १ १ ॥

[सुस्वामिनि निपतिते[१] अभग्ना
समौक्तिका गजमदलिप्ताङ्गिका ।
मिलत्षट्पदरवमुक्तकण्ठिका
धरातले रोदितीव खड्गयष्टि ॥ १ १ ॥]

चउचा परोरणिहणोरगा गुरू
जइ सहुवति चरणेसु णदिणी ॥ २ ॥

[चत्वारश्चतुर्मात्रा पर मध्य निधन मध्यगा गुरु
यदि सभवन्ति चरणेषु, नन्दिनी ॥ २ ॥]

N B—I am reproducing here in the foot notes the Sanskrit equivalents or explanations of words given marginally or between the lines in the ms Only occasionally I am suggesting emendations introduced by the word read

१ निपत्तिते

णदिणी ग्म्हस्स [नन्दिनी ब्रह्मण] ।

किसि[1](मि)णो ससी ण स दिवा विराजए
किस(म)णगओ धं[2]णणुमस्स कोसुम ।
इअ ससआणुवगअस्स मे मई
तइ दिट्ठए ण लहए विणिच्चअ ॥ २ १ ॥

[किमय शशी, न स दिवा विराजते
किमनङ्गो न धनुरस्य कौसुमम् ।
इति सशयमुपगतस्य मे मति
त्वयि दृष्टे न लभते विनिश्चयम् ॥ २ १ ॥]

अइजअई समत्ता । सक्करी वोत्तव्वा । [अतिजगती समाप्ता । शक्वरी वक्तव्या ।]

छंदे वसततिलए चउचा सपसा
सव्वतरतपरगा मुहलावसेसा ॥ ३ ॥

[छन्दसि वसन्ततिलके चत्वारश्चतुमात्रा सपञ्चमात्रा
सर्वे अन्तर् अन्त पर गा मुखलावशेषा ॥ ३ ॥]

वसततिलअ वि[3]ज्जाए [वसन्ततिलक विद्याया] ।

उद्दडकोअणदकोमलकोसकती
कताकुचग्गहणकटइअप्पकोट्ठो ।
मित्तद्दिआइरिउचारुविलासिणीण
सम्माणदाणभअभोअकरो करो दे ॥ ३ १ ॥

[उद्दण्डकोकनदकोमलकोशकान्ति
कान्ताकुचग्रहणकण्टकितप्रकोष्ठ ।
मित्र द्विजाति रिपु चारुविलासिनीना
समान दान भय-भोग कर करस्ते ॥ ३ १ ॥]

अहवा अगारगणस्स [अथवा अङ्गारगणस्य] ।

कपु(ण्णु)प्पल घुसिणलित्तकवोललोल
बालाइ दुद्धधवलच्छिपहाविहिण्ण ।
पावेइ णीलमणिमोत्तिअपम्मराअ-
चित्तस्स पिच्छमिव कामसरस्स सोह ॥ ३ २ ॥

[कर्णोत्पल घुसृणलिप्तकपोललोल
बालाया दुग्धधवलाक्षिप्रभाविभिन्नम् ।
प्राप्नोति नीलमणिमौक्तिकपद्मराग
चित्रस्य पिच्छमिव कामशरस्य शोभाम् ॥ ३ २ ॥]

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१ Read किमिणो २ Read perhaps ण धणुमस्स ३ दिवाअरस्स

दो[1] दोण्हि मज्झे णिहणसअलला पसा
एसासवाहा सअलगुरुछआराण ॥ ४ ॥

[द्वौ द्वयोर्मध्ये निधनसकललौ पञ्चमात्रौ
एषा असबाधा सकलगुरुकषण्मात्रयो ॥ ४ ॥]

असराहा सुद्धमहावस्स [असबाधा शुद्धस्वभावस्य]।

अव्वो बालाए विसमरअसमत्ताए
अदोलतेण पिहुलचलणितम्बेण।
मा हो कामग हरह सुरअभडार
कचीपालबो धरइव कणिरो[2] दार[3] ॥ ४ १ ॥

[अम्मो बालाया विषमरतमत्ताया
दोलायमानेन पृथुलचलनितम्बेन।
मा भो कामाङ्ग हरत सुरतभाण्डार
काञ्चीप्रालम्बो धारयतीव शब्दयन् द्वारम् ॥ ४ १ ॥]

अवर च तस्सअ [अपर च तस्यैव]।

पेच्छताए णिब्भरसुरअसमत्ताए
लोलुद्धा[4] पाआ विडकडिअडमारूढा[5]।
णम्हेहिं[6] दिण्ण बहुजणमिव सण्णते[7]
हाहाहो मुट्ठ उअ गहवइसव्वस्स ॥ ४ २ ॥

[प्रेक्षस्वैतस्या निर्भरसुरतमत्ताया
लोलोर्ध्वौ पादौ विटकटितटमारूढौ।
न आवाभ्या दत्त बहुजनमिव सज्ञापयत
हाहाहो मुषित पश्य गृहपतिसर्वस्वम् ॥ ४ २ ॥]

लहुतगणजुअ दोण्हि पा लावसाणा।
तह गुरुजुअल जीअ णदीमुही सा ॥ ५ ॥

[लघुत्रिमात्रयुगल द्वौ पञ्चमात्रौ लावसानौ।
तथा गुरुयुगल यस्या नन्दीमुखी सा ॥ ५ ॥]

णदीमुही अगारगणस्स [न दीमुखी अङ्गारगणस्य]।

पसरइ पुलओ सेदबिंदू गलति
फुरइ अहरओ जपण जाइ हास।
थरहरइ मणो णिच्चला ठाइ दिट्ठी
इअ विविहरसा होंति दिट्ठे पिअम्मि ॥ ५ १ ॥

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१ द्वौ द्वयो सर्वगुरुषट्कलयोर्मध्ये निधनलघुसकललघुपगणौ   २ शब्दनशील   ३ द्वारम्   ४ लोलोर्ध्वौ
५ विटकटितटमारूढौ   ६ आवाभ्याम्   ७ अनेकजन सज्ञापयत इव

[प्रसरति पुलक स्वेदबिन्दवो गलन्ति
स्फुरत्यधरको जल्पन याति ह्रासम् ।
कम्पते मनो निश्चला तिष्ठति दृष्टि
इति विविधरसा भवति दृष्टे प्रिये ॥ ५ १ ॥]

सअलउव(र)लहू परुत्तरगावरा
छपचतगणआ इमा अपराइआ ॥ ६ ॥

[सकल उदरलघू पर उत्तरगौ अवरौ
षट् पञ्च चतु त्रि मात्रगणा इयमपराजिता ॥ ६ ॥]

अपराइआ तस्सेअ [अपराजिता तस्यैव] ।

करमुहकमले भुआगलणालए
णअणकुवलए पओहरहसए ।
अलअअलिउले णिअबजलोहए
रमइ पिअअमो सरेव्व कलत्तए ॥ ६ १ ॥

[करमुखकमले भुजागलनालके
नयनकुवलये पयोधरहसके ।
अलक अलिकुले नितम्बजलौघे
रमते प्रियतम सरसीव कलत्रे ॥ ६ १ ॥]

परगुरु दुमुणी पहरणकलिआ ॥ ७ ॥

[परगुरव द्वि मुनय प्रहरणकलिका ॥ ७ ॥]

पहरणकलिआ पचमणाहस्स [प्रहरणकलिका पञ्चमनाथस्य] ।

पिअ घणसमए परिहर गमण
सुरसरिपुलिण मिव रम रमण ।
खणमवि विरह ण सहइ हिअअ
पअणुतणअले जलमिव ठिअअ ॥ ७ १ ॥

[प्रिय घनसमये परिहर गमन
सुरसरित्पुलिनमिव रमस्व रमणम् ।
क्षणमपि विरह न सहते हृदय
प्रतनुतृणतले जलमिव स्थितम ॥ ७ १ ॥]

लहुगुरुछजुअ तत्तो पता पुव्वला
करिमअरभुआ छंदे पलत्ता इमा ॥ ८ ॥

[लहुगुरुषण्मात्रयुग तत. पञ्चमात्रत्रिमात्रौ पूर्वलौ
करिमकरभुजा छन्दसि प्रोक्ता इयम् ॥ ८ ॥]

करिमअरभुआ सुद्धसहावस्स [करिमकरभुजा शुद्धस्वभावस्य] ।

रिउरुहिरजले माअगगाहाउले
हअधअविहए छत्तोहफेणुज्जले ।
णरसिरकमले खग्गावलीमीणए
रमइ रणसरे हसोव्व णाहो मह ॥ ८ १ ॥

[रिपुरुधिरजले मातगग्राहाकुले
हयध्वजविहगे छत्रौघफेनोज्ज्वले ।
नरशिर कमले खड्गावलीमीने
रमते रणसरसि हस इव नाथो मम ॥ ८ १ ॥]

रविलहुपरगुरुजुअमुवचित्त ॥ ९ ॥

[रविलघुपरगुरुयुगमुपचित्रम् ॥ ९ ॥]

उवचित्त सुद्धसहावस्स [उपचित्र शुद्धस्वभावस्य] ।

अवडिअणइअडविअडकुडुग
अलअणविडभडकडि झलिअग ।
सरहसरअरसवसपुसिओस
जरणमिव रवसहसइमतोस ॥ ९ १ ॥

[× × ×
× × ×
× × ×
× × ×]

लच्छी पचंग्गहेणा जेहिँ पूरति ते ला ॥ १० ॥

[लक्ष्मी पञ्चग्रहेना यै पूर्यन्ते ते ला ॥ १० ॥]

लच्छी मऊरदेअस्स [लक्ष्मी मयूरदेवस्य] ।

वित्थिण्णाआसरण्णे सूरदावग्गिडड्ढे
संझाजालाफुलिंगे तारआछारपुजे ।
दुक्ख विज्झाअमाणे कालकीलामसिल्ले
पेच्छ धूधुम्माअमाण केत्तकोलिच्चखड ॥ १० १ ॥

[विस्तीर्णाकाशारण्ये सूर्यदावाग्निदग्धे
सध्याज्वालास्फुलिङ्गे तारकाक्षारपुञ्जे ।
दु ख विध्मा्यमाने कालक्रीडामषीयुक्ते
प्रेक्षस्व धूमायमान केतु उल्मुक-खण्डम् ॥ १० १ ॥]

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१ पञ्चनवद्वादशवर्णा लघव अन्ये गुरव २ Read केउ

दिप्पचतेहरण्ण ला पूरणे जोण्हिआ ॥ ११ ॥

[दिक्पञ्चत्रयोदशाना ला पूरणे ज्योत्स्निका ॥ ११ ॥]

जोण्हिआ कोहन्तस्स [ज्योत्स्निका कोहन्तस्य]।

आसासाहासुसोह सझापहापल्लव
तारापब्भारफुल्ल थोरक्कपिक्क फल ।
अल्लीणेणकपक्खिव धतालिथोओज्झिअ
एअ पेच्छाहि कते आआसकप्पद्दुम ॥ ११ १ ॥

[आशाशाखासुशोभ सध्याप्रभापल्लव
तारापाग्भारपुष्प स्थविरार्कपक्वफलम् ।
लीनैणाङ्कपक्षिण ध्वान्तालिस्तोकोज्झित
एत प्रेक्षस्व कान्ते आकाशकल्पद्रुमम् ॥ ११ १ ॥]

गच्छो पा लोअवा(रा) दो चता परगा जआ ॥ १२ ॥

[ग षण्मात्र पञ्चमात्रौ लोदरौ द्वौ चतुर्मात्रत्रिमात्रौ परगौ जया ॥ १२ ॥]

जआ सुद्धसहावस्य [जया शुद्धस्वभावस्य]।

राहाए तारहारे थणे पडिबिंबिअ
कण्ह बालाइ दट्ठु बलोत्ति पलज्जिअ ।
णाउ रिट्ठारिणावि प्पिआ इअ मुद्धिआ
गाढ घेत्तूण कठे उणो अ(उ)वगूहिआ ॥ १२ १ ॥

[राधायास्तारहारे स्तने प्रतिबिम्बित
कृष्ण बालया दृष्ट्वा बल इति प्रलज्जितम् ।
ज्ञात्वा रिष्टारिणापि प्रिया इति मुग्धिका
गाढ गृहीत्वा कण्ठे पुनरुपगूहिता ॥ १२ १ ॥]

सक्करी समत्ता ॥ १४ ॥ अइसक्करी वोत्तव्वा ॥ [शक्वरी समाप्ता ॥ १४ ॥ अतिशक्वरी वक्तव्या ॥]

लहुगुरुछजुआओ पुव्वला दोण्णि पसा ।
जणमणहरपाआ मालिणी एरिसी सा ॥ १३ ॥

[लघुगुरुषण्मात्रयुगात्पूर्वलौ द्वौ पञ्चमात्राशौ ।
जनमनोहरपादा मालिनी इदृशी सा ॥ १३ ॥]

मालिणी अगारगणस्स [मालिनी अङ्गारगणस्य]।

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१ Read तेरहण्ण २ ज्ञात्वा

धवलमिअ कवोल चच्चिअ चदणेण
कअमिव अवअस केअईपल्लवेण ।
गअमिव सवणत दततालकमेक
उअ ससहरबिंब वासवासावह्वए ॥ १३ १ ॥

[धवलमिव कपोल चर्चित च दनेन
कृतमिवावतस केतकीपल्लवेन ।
गतमिव श्रवणा त द ताटङ्कमेक
पश्य शशधरबिम्ब वासवाशाव वा ॥ १३ १ ॥]

सअलमुहलपा दो दुचा उरगा गुरू ।
सुकइजणपलत्ता इमा उवमालिणी ॥ १४ ॥

[सकल मुख लौ पञ्चमात्रौ द्वौ, द्वौ चतुर्मात्रौ उन्रगौ, गुरु
सुकविजनप्रलपिता इय उपमालिनी ॥ १४ ॥]

उवमालिणी तस्सेव [उपमालिनी तस्यैव] ।

सुहअ पसिअ माण पुणो ण कुणतिआ
तुह चलणपणाम गआवि ण रत्तिआ ।
ण लहइ तणुअगी मणपि सुहच्छिअ
अणुणअ पिअ पास पसण्णमुहच्छिअ ॥ १४ १ ॥

[सुभग प्रसीद मान पुनर्न कुर्वन्ती
तव चरणप्रणाम गतापि न रक्ता ।
न लभते तन्वङ्गी मनागपि सुखासिका
अनुनय प्रिया पार्श्वे प्रसन्नमुखाक्षीम् ॥ १४ १ ॥]

जइ उण चउपसा सव्वाइसेसतला
गुरुणिहणमिण त चदुज्जुअ भण्णए ॥ १५ ॥

[यदि पुन चत्वार पञ्चमात्राशा सर्वे आदि शेष अन्त ला
गुरुनिधनमिद तच्चन्द्रोद्योत भण्यते ॥ १५ ॥]

चदुज्जुअ सुद्धसहावस्स [चन्द्रोद्योत शुद्धस्वभावस्य] ।

अहिणवससिलेहा सझाअवाअबिआ
सहइ कसणमेहे विज्जुप्पहाभासुरे ।
उअ पसरिअजीहे कालस्स काले मुहे
जंअकवलविलुद्धा दाढव्व रत्तोल्लिआ ॥ १५ १ ॥

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१ जगत्

[अभिनवशशिलेखा सन्ध्यातपाताम्रिता
शोभते कृष्णमेघे विद्युत्प्रभाभासुरे ।
पश्य प्रसृतजिह्वे कालस्य काले मुखे
जगत्कवलनविलुब्धा दंष्ट्रेव रक्ताद्रा ॥ १५ १ ॥]

सत्त ता लहुत्तरा गुरु च जत्थ तोलअ ॥ १६ ॥

[सप्त त्रिमात्रा लघूत्तरा गुरुश्च यत्र तोटकम् ॥ १६ ॥]

तोलअ णागहस्स [तोटक नागह्नस्य] ।

एत्थअंतरम्मि वेअमुक्कवाणजालअ
वारिऊरपूरिउण्णमंतमेहकालअ ।
जुज्झमज्झतक्खणुग्गउग्गरोसपुण्णअ
धाइअ पवंगमाण रक्खसेंदसेण्णअ ॥ १६ १ ॥

[अत्रा तरे वेगमुक्तबाणजालक
वारिपूरपूरितोन्नम मेघकालकम् ।
युद्धम यतत्क्षणोद्गतोग्ररोषपूर्ण
धावित प्लवगमेषु राक्षसे द्रसैन्यम् ॥ १६ १ ॥]

दसचउलहु पर गुरु अ ससिअला ॥ १७ ॥

[चतुर्दशलघव परतो गुरुश्च शशिकला ॥ १७ ॥]

ससिअला सुद्धसहावस्स [शशिकला शुद्धस्वभावस्य] ।

फुडिअकमलकुवलअसरणिअरा
परिमलमिलिअभमिअभमरउला ।
ससहरकिरणधवलधरणिअला
कमिह ण हरइ सरअदिणकमला ॥ १७ १ ॥

[स्फुटितकमलकुवलयसरोनिकरा
परिमलमिलितभ्रान्तभ्रमरकुला ।
शशधरकिरणधवलधरणितला
कमिह न हरति शरद्दिनकमला ॥ १७ १ ॥]

वसुसिरि कअजइ मणिगुणणिअरो ॥ १८ ॥

[वसुशिरसि कृतयति मणिगुणनिकर ॥ १८ ॥]

मणिगुणणिअरो सुद्धसीलस्स[1] [मणिगुणनिकर शुद्धशीलस्य] ।

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१ सहावस्स corrected to सीलस्स

घणरसणमुहलचलरमणअल
समपहरमिलिअकलमणिअरव ।
समसलिलणिवहविअलिअतिलअ
उअ हरइ तरुणिवरविसमरअ ॥ १८ १ ॥

[घनरसनामुखरचलनितम्बतल
×××××× मिलितकलमणितरवम् ।
श्रमसलिलनिवहविगलिततिलक
पश्य हरति तरुणीवरविषमरतम् ॥ १८ १॥]

विज्जूमालाहितो दोप्पा लोअरा ग च चित्ता ॥ १९ ॥

[विद्युन्मालात द्वौ पञ्चमात्रौ लोदरौ गश्च चित्रा ॥ १९ ॥]

चित्ता तस्सेअ [चित्रा तस्यैव] ।

णट्ठो जेट्ठो दिट्ठा मेहा विज्जुपुजो सचावो
धारासारत्थोरत्थवत्थिप्पिर अतरिक्ख ।
रण्णे रण्णे मोरा सद्दाअति हा हत एण्हि
अत्ता पत्ते वासारत्ते पथिआ मा मरतु ॥ १९ १ ॥

[नष्टो ज्येष्ठो दृष्टा मेघा विद्युत्पुञ्ज सचापो
धारासारस्थविरस्तम्बसगलद् अन्तरिक्षम् ।
अरण्येऽरण्ये मयूरा शब्दायन्ते हा ह तेदानी
अम्ब प्राप्ते वर्षारात्रे पान्था मा म्रियन्ताम् ॥ १९ १ ॥]

अइसक्करी समत्ता ॥ १५ ॥ अट्ठी वोत्तव्वा । [अतिशक्वरी समाप्ता ॥१५॥ अष्टि वक्तव्या ॥]

लहूगुरू णिरतरा जहि स पचचामरो ॥ २० ॥

[लघवो गुरवो निरन्तरा यत्र स पञ्चचामर ॥ २० ॥]

चामरो हरदासस्स [चामरो हरदासस्य] ।

घणोहवारिथोरथबतितणितगधआ
समुग्गमतमदमदकदलकुरिल्लआ ।
सिलिंधगधलुद्धमुद्धछप्पअधआरिआ
जणेइ दु खआइँ पथिआण रण्णभूमिआ ॥ २० १ ॥

[घनौघवारिस्थविरस्तम्बातिमितनिर्यद्ग धा
समुद्गच्छ मन्दमन्दक दलाङ्कुरिता ।
शिलीन्ध्रगन्धलुब्धमुग्धषट्पदान्धकारिता
जनयति दु खानि पथिकानामरण्यभूमि ॥ २० १ ॥]

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१ नितम्बम् २ स्थूलस्तम्बव्याप्तम्

अट्ठता लहुत्तरा जहि स चित्तसोह एस ॥ २१ ॥

[अष्टत्रिमात्रा लघूत्तरा यत्र स चित्रशोभ एष ॥ २१ ॥]

चित्तसोहो गुणहरस्स [चित्रशोभो गुणधरस्य]।

दुण्णिवारवारणेंदतिक्खखग्गछिण्णएहिँ
मुक्कहक्कणीसरंतबाणधारतिण्णएहिँ।
वीरतुडमुडखडटकछिण्णदुग्गमेरि(हिँ)
एरिसेवि आहवे स वीरओ विलासमेइ ॥ २१ १ ॥

[तीक्ष्णखड्गच्छिन्नदुर्निवारवारणेन्द्रै
मुक्ताह्वाननि सरद्बाणधारातीर्णै ।
वीरतुण्डमुण्डखण्डटङ्कच्छिन्नदुर्गमै
ईदृशेऽप्याहवे स वीरो विलासमेति ॥ २१ १ ॥]

सत्त ता लहुत्तरा गुरुद्दुअ च चित्तमेअ ॥ २२ ॥

[सप्त त्रिमात्रा लघूत्तरा गुरुद्वय च चित्रमेतत् ॥ २२ ॥]

चित्त तस्सेअ [चित्र तस्यैव]।

सक्कचावक्कभावभूलआभअकराइँ
गच्छमाणराअहंसदीहपतिदंतुराइँ।
विप्फुरंतविज्जुलालिआविअग्गजीहआइँ
पथिआण धाविआइ पाउसब्भरक्खसाइँ ॥ २२ १ ॥

[शक्रचापवक्रभावभ्रूलताभयकराणि
गच्छद्राजहंसदीर्घपङ्क्तिदन्तुराणि ।
विस्फुरद्विद्युल्लोलायिताग्रजिह्वानि
पथिकेषु धावितानि प्रावृडभ्ररक्षांसि ॥ २२ १ ॥]

अन्तमुहाइसव्वसअलसअललहुणो
छत्तगणा गुरु च गअवरविलसिअअ ॥ २३ ॥

[अन्त मुख आदि सर्व सकल सकल लघव ।
षट् त्रिमात्रा गुरुश्च गजवरविलसितम् ॥ २३ ॥]

गअवरविलसिअअ णिउणस्स [गजवरविलसित निपुणस्य]।

हा महुमासबधु विअसिअकमलसर
दिण्णसस्सकमित्तसुरुइरकरपसर।
कत्थ गओसि गिम्ह जलहररवमुहल
थवथिरंसुएहिँ रुअइव गअणअल ॥ २३ १ ॥

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१ अश्रुभि

[हा मधुमासव यो विकसितकमल्सर
　दत्तशशाङ्कमित्रसुरुचिरकरप्रसर ।
कुत्र गतोसि ग्रीष्म जलधररवमुखर
　स्तम्बस्थविराश्रुभि रोन्तीव गगनतलम् ॥ २३ १ ॥]

अइवा सुद्धसीलस्स [अथवा शुद्धशीलस्य] ।

मदरदिण्णघाअतलभिडिअसलिलअ[1]
पाअडपोम्मराअमणिकिरणरुहिरअ[2] ।
तक्खणदिट्ठसत्तठिअसिढिलफुरणअ
दीसइ दोइलविअ[3] मअरहरहिअअ ॥ २३ २ ॥

[म दरदत्तघाततलमिलितसल्लि
　प्रकटपद्मरागमणिकिरणरुधिरम् ।
तत्क्षणदृष्टसत्त्वस्थितशिथिलस्फुरण
　दृश्यते द्विखण्डमिव मकरगृहहृदयम् ॥ २३ २ ॥]

दो छा दोप्पा सअलमुहगा पुव्वाइलगुरू ।
एक्क गत मअणललिअ छदम्मि पअए ॥ २४ ॥

[द्वौ षण्मात्रौ द्वौ पञ्चमात्रौ सकल-मुख-गौ पूवादि लगुरू ।
एक गान्त मदनललित छन्दसि प्राकृते ॥ २४ ॥]

मअणललिअ सुद्धसहावस्स [मदनललित शुद्धस्वभावस्य] ।

दोलालोल सणिअसणिअ माअदगहणे
अदोलंति तरुणिविडअ णाहकपडिअं ।
कामुच्छगे रइमिव ठिअ दट्ठूण पहिओ
मुच्छ पत्तो णिअघरिणीकीड सुमरिउ ॥ २४ १ ॥

[दोलालोला शनै शनै माकन्दगहने
　दोलायमाना तरुणी XXX नाथाङ्कपतिताम् ।
कामोत्सङ्गे रतिमिव स्थिता दृष्ट्वा पथिक
　मूर्च्छां प्राप्तो निजकगृहिणीक्रीडा स्मृत्वा ॥ २४ १ ॥]

भणइ सअललहुअमचलदिहिमिह ॥ २५ ॥

[भणति सकललघुमचलधृतिमिह ॥ २५ ॥]

अचलदिही अगारगणस्स [अचलधृति अङ्गारगणस्य] ।

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१ भग्न २ प्रकट ३ द्विखण्टमिव

विलुलिअचिउरमहरअलकअवण–
मविरलपुलअभरिअथणजुअमवि ।
रइरससणिअमणिअमुहलिअमिह
सहइ सुरअमविरअमइ सहि तुह ॥ २५ १ ॥

[विलुलितचिकुरमधरतलकृतव्रण
अविरलपुलकभृतस्तनयुगमपि ।
रतिरसम दमणितमुखरितमिह
शोभते सुरतमविरतमयि सखि तव ॥ २५ १ ॥]

अट्ठा समत्ता ॥ १६ ॥ अइअट्ठी वोत्तव्वा । [अष्टि समाप्ता ॥ १६ ॥ अत्यष्टिर्वक्तव्या ।]

उरतउअरतवक्कचगणा पता पुव्वला
हुवंति चलणेसु जीअ पुहवी इमा पाअए ॥ २६ ॥

[उदर अन्त उदर अन्त वक्रा चतुर्मात्रा पञ्चमात्रत्रिमात्रो पूर्वलौ ।
भवन्ति चरणेषु यस्या पृथ्वी इय प्राकृते ॥ २६ ॥]

पुहवी सुद्धसहावस्स [पृथ्वी शुद्धस्वभावस्य] ।

विउद्धकरपकआ मुहमिअकजोण्हुज्जला
विणिद्दणअणुप्पला अलअघोलिरिंदिंदिरा ।
पओहररहंगिआ गहिरणाहिरुंदद्दहा
सरिव्व सरउब्भवा कमलगोरिआ सोहए ॥ २६ १ ॥

[विबुद्धकरपङ्कजा मुखमृगाङ्कज्योत्स्नोज्ज्वला
विनिद्रनयनोत्पला अल्कघूर्णनशीलेन्दिन्दिरा ।
पयोधररथाङ्गिका गभीरनाभिविस्तीर्णद्रहा
सरिदिव शरदुद्भवा कमलगौरी शोभते ॥ २६ १ ॥]

पछा दोप्पा चेसो मुहलतिगुरू सव्वपरला
गआरन्तो सेसो हुवइ चलणे सा सिहरिणी ॥ २७ ॥

[पञ्चमात्रषण्मात्रौ द्वौ पञ्चमात्रौ चतुर्मात्राशो मुखल त्रिगुरू सर्व पर-लौ
गुर्वन्त शेषो भवति चरणे सा शिखरिणी ॥ २७ ॥]

सिहरिणी पछमणाहस्स [शिखरिणी पछमनाथस्य] ।

वर लद्धो बधो सअलगुणमते बुहगणे
वर दीह काल गिरिगहणमज्झे णिवसिअ ।
वर दुट्ठेणासीविसविसहरेणावि रमिअ
ण संजाअ रज्ज पिसुणपरिवारेण सहिअ ॥ २७ १ ॥

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१ अधरतलकृतव्रण २ शोभते ३ अलका एव घूर्णनशीला भ्रमरा यस्याम् ४ महाह्रदा

[वर लब्धो ब ध सकलगुणवति बुधगणे
वर दीर्घ काल गिरिगहनमध्ये निवसितम् ।
वर दुष्टेणाशीविषविषधरेणापि रत
न सजात राज्य पिशुनपरिवारेण सहितम ॥ २७ १ ॥]

मदक्कता तिमुहगुरुछा पुव्वल पत्तअ च ॥ २८ ॥

[मन्दाक्रान्ता त्रि मुख गुरू षण्मात्रो पूर्वल पञ्चमात्रत्रय च ॥ २८ ॥]

मदक्कना सुद्धसीलस्स [म दाक्रा ता शुद्धशीलस्य]।

हारालग्ग भसलमुहल हारिपुण्णाअदाम
केसासत्त सरसमउअ मालिअ मालईए ।
कण्णासत्त णवदलजुआलकिएक्क कलब
मेहालोए मरणहिअआ देइ दुप्पथिअज्झा ॥ २८ १ ॥

[हारालग्न भ्रमरमुखर हारिपुन्नागदाम
केशासक्त सरसमृदुक माल्य मालत्या ।
कर्णासक्त नवदलयुगालङ्कृतमेक कदम्ब
मेघालोके मरणहृदया ददाति दुष्पथिकाया ॥ २८ १ ॥]

दो च्छेइल्ला उरलपगणा जिस्सा इमा हारिणी ॥ २९ ॥

[द्वावन्त्यौ उदरलघुकौ पञ्चमात्रौ यस्या इय हारिणी ॥ २९ ॥]

हारिणी सुद्धराअस्स [हारिणी शुद्धरागस्य]।

ठेर चद तरुणतरणिं दट्ठूण पुव्वण्हए
बुद्ध लद्धावसरमिव त हास गअ पकअ ।
दोसग्गाही असअलअलो खत्थो खई खामओ
वक्को मित्तोवरि सइ ठिओ जो तस्स कत्तो सिरी ॥ २९ १ ॥

[स्थविर च द्र तरुणतरणिं दृष्ट्वा पूर्वाह्णे
बुद्ध लब्धावसरमिव तद् हास गत पङ्कजम् ।
दोषग्राही असकलकल खस्थ क्षयी क्षामक
वक्रो मित्रोपरि सदा स्थितो यस्तस्य कुत श्री ॥ २९ १ ॥]

वसअलमि सव्वतिअला चउकलणिहणा
अन्तमुहाइसव्वपरसव्वलहुअपरगा ॥ ३० ॥

[वशतले सर्वत्रिमात्रा चतुष्कलनिधना ।
अन्त मुख-आदि सर्व पर-सर्व लघुक परगा ॥ ३० ॥]

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१ रात्रिदोषौ २ कला शिल्पादिज्ञानेपि ३ आकाशाकुलौ ४ रोगापचयौ ५ अनृजुदुराशयौ ६ आदित्यसुहृदौ ७ सदा

नसअल ललहसहावस्स [वशतल लटभस्वभावस्य] ।

दाहिणमारुएण परिहट्टसुरहितरुणा
माहवमासअम्मि हसिअव्व सअलतरुणा ।
तुं[1]म्ह मह च एत्थ पणिअ णिसुणउ मलओ
घेप्पइ अण्ह(म्ह) कस्स सुहओच्चिअ परिमलओ ॥ ३० १ ॥

[दक्षिणमारुतेन परिघट्टितसुरभितरुणा
माधवमासे हसिता इव सकलतरुणा ।
युष्माक मम चात्र पणित निशृणोतु मलय
गृह्यते आवयो कस्य सुभग एव परिमल ॥ ३० १ ॥]

कोवि अ वसवत्तललिअत्ति पभणइ इम ॥ ३१ ॥

[कोपि च वशपत्रललितमिति प्रभणति इदम् ॥ ३१ ॥]

वसवत्त सुद्धसीलस्स [वशपत्र शुद्धशीलस्य] ।

भूरितलाअवारि विमल कुवलअपउर
पोम्मपलाव(स)सतिरुइर विअगणमणिअ ।
णेच्छइ चा[2]अओ कअदिही सुरवइविहिअ
चुबइ वसवत्तवडिअ जललवमवि सो ॥ ३१ १ ॥

[भूरि तडागवारि विमल कुवलयप्रचुर
पद्मपलाशशातिरुचिर द्विजगणमान्यम् ।
नेच्छति चातक कृतधृति सुरपतिविहित
चुम्बति वशपत्रपतित जल्लवमपि स ॥ ३१ १ ॥]

पगुणपगणा दोछा वक्का पुव्वला पा अ पोम्म ॥ ३२ ॥

[प्रगुणपञ्चमात्रौ द्वौ षण्मात्रौ वक्रौ, पूर्वलौ पञ्चमात्रौ च पद्मम् ॥ ३२ ॥]

पोम्म अगारगणस्स [पद्म अङ्गारगणस्य] ।

विसमसुरए के[3]सामोडो घोलिरो मदमद
सहइ समअ उत्थघेण थोरहारेण रम्मो ।
उअह तरुणा मा हो कोस बालिआए णिअब
कसणधवलो मज्झे दिण्णो वम्महेण पडोव्व ॥ ३२ १ ॥

[विषमसुरते केशबन्धो घूर्णनशील मदमन्द
शोभते सम उत्तब्धेन स्थविरहारेण रम्य ।
पश्यत तरुणा मा भो कोश बालिकाया नितम्ब
कृष्णधवलो मध्ये दत्तो म मथेन पट इव ॥ ३२ १ ॥]

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१ आवयोर्मध्ये कस्य परिमलो गृह्यत इत्येव पणितम् २ चातक ३ केशबन्ध

उव(र)लपगणा दो छेइल्ला त चेअ सा रोहिणी ॥ ३३ ॥

[उदरलौ पञ्चमात्रौ द्वावन्त्यौ तदेव सा रोहिणी ॥ ३३ ॥]

राहिणी उब्भटस्स [रोहिणी उद्भटस्य]।

फंडहिगहण दूरे छेत्त रण्ण करजाउल
सरअदिअहो पिक्का साली वाईजल सीअल ।
वसइ स पिओ तस्सि एक्को अत्ताविं तत्तो सअ
उअह विगआ[2] भत्त घेत्तु सूए पलोट्ट घअ[1] ॥ ३३ १ ॥

[कार्पासगहन दूरे क्षेत्र, अरण्य करञ्जाकुल
शरद्दिवस , पक्वा शालि वापीजल शीतलम् ।
वसति स प्रियस्तस्मिन्नेक पितृष्वसापि तत स्वय
पश्य विगता भक्त गृहीत्वा सूपे प्रवृत्त घृतम् ॥ ३३ १ ॥]

हरिणिचरणे पसो छसो तिअद्धचआरआ ।
सअललगुरू सव्वोरभतरालगुरूगुरू ॥ ३४ ॥

[हरिणिचरणे पञ्चमात्र षण्मात्र सार्धत्रयचतुर्मात्रा ।
सकल ल गुरू सर्वोदराभ्यन्तरालगुरुगुरव ॥ ३४ ॥]

हरिणी चदणस्स [हरिणी चन्दनस्य]।

मलअपवणो चदालोओ वसतसमागमो
परहुअरवो वीणुग्गारो रसो जरढच्छुणो[3] ।
ण तह मिलिआ एदे सव्वे जणति मह दिहिं
सुरअसमए ओल्लालावो जहा सहि वल्लहो ॥ ३४ १ ॥

[मलयपवनश्चन्द्रालोको वसन्तसमागम
परभृतरवो वीणोद्गारो रसो जरठेक्षो ।
न तथा मिलिता एते सर्वे जनयति मे धृतिं
सुरतसमये आर्द्रालापो यथा सखि वल्लभ ॥ ३४ १ ॥]

भावक्कता विसमजगणा पआरगणुत्तरा ।
वक्कावक्कोअहिपरिमिआ उराइगुरूरला[4] ॥ ३५ ॥

[भावाक्रान्ता विषमजगणा पञ्चमात्रगणोत्तरा ।
वक्रावक्रा उदधिपरिमिता उदर आदिगुरु उदरला ॥ ३५ ॥]

भावक्कता णिउणस्स [भावाक्रान्ता निपुणस्य]।

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१ कर्पासे फडही देशी २ विगता भक्त गृहीत्वा सूपे प्रवृत्त घृतम् ३ जरठेक्षो ४ मध्यादिगुरुमध्यला
This note really belongs to the last word in the line, it is wrongly put on the 1st in the ms

चन्दो वक्को कलुसहिअओ रवी करचण्डओ
पारावारो पअइजलही सिही अविणीअओ ।
सक्को संक्को विसमणअणो हरो सँगओ हरी
णाहो मज्झ उण णिरुवमो अणेअगुणालओ ॥ ३५ १ ॥

[चन्द्रो वक्र कलुषहृदयो रवि करचण्ड
पारावर प्रकृतिजडधी शिखी अविनीत ।
शक्रोऽवष्वक्कितो विषमनयनो हर सगदो हरि
नाथो मम पुनर्निरुपमोऽनेकगुणालय ॥ ३५ १ ॥]

अइअट्ठा समत्ता । १७ ॥ दिही वोत्तवा । [अत्यष्टि समाप्ता । १७ ॥ धृतिर्वक्तव्या ।]

मदक्कता छलहुअजठरा जत्थ सा चित्तलेहा ॥ ३६ ॥

[मन्दाक्रान्ता षट् लघुक जठरा यत्र सा चित्रलेखा ॥ ३६ ॥]

चित्तलेहा सुद्धसहावस्स [चित्रलेखा शुद्धस्वभावस्य]।

थोआअबा अहिअतणुइआ बीअँचदस्स लेहा
लग्गा णिँद्धे सरअघणथणे वक्कवक्का विहाइ ।
रंण्ण सेच्छ गअणतलिसए दिव्वसझावहूए
वच्चतेणाहिमअरवइणा णक्खखत्तिव्व दिण्णा ॥ ३६ १ ॥

[स्तोकाताम्रा अधिकतनुका द्वितीयाच द्रस्य लेखा
लग्ना स्निग्धे शरद् घन स्तने वक्रवक्रा विभाति ।
रत्वा स्वेच्छ गगनतल्पे दिव्यसन्ध्यावध्वा
व्रजता अहिमकरपतिना नखक्षतमिव दत्तम् ॥ ३६ १ ॥]

छलहुछगुरुआ दोण्णा जिस्सा पुव्वला चदमाला ॥ ३७ ॥

[षल्लघुषड्गुरुका द्वौ पञ्चमात्रौ पूर्वलौ यस्या चन्द्रमाला ॥ ३७ ॥]

चदमाला हरअत्तस्स [च द्रमाला हरदत्तस्य]।

उअ भमलउल चत्तुँजाण वच्चमाण कहिंपि
किर कमलमिण बालापाए भोलिंमाए णिलीण ।
कलमुहलरव त से सोउ[10] एँक्कदव्वाहिलास
णिवँसह णिलए मा हो अम्ह णेउर कूजिअ वँ ॥ ३७ १ ॥

[पश्य भ्रमरकुल त्यक्त्वोद्यान व्रजत् कुत्रापि
किल कमलमिद इति बालापादे भ्रान्त्या निलीनम् ।
कलमुखररव तमस्य श्रुत्वा एकद्रव्याभिलाष
निवसत निलये मा हो अस्माक नूपुर कूजितमिव ॥ ३७ १ ॥]

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[1] सहस्रयोनित्वात् [2] सगद [3] द्वितीयाचन्द्रस्य [4] स्निग्धे [5] रमित्वा स्वेच्छम् [6] तल्पे [7] त्यक्त्वोद्यान [8] इति [9] भ्रान्त्या [10] श्रुत्वा [11] एकद्रव्याभिलाषम् [12] निवसत निलये अस्माकमिति नूपुरेण कूजितमिव

दोण्णि लहू हुवति जइ गअवरविलसिअए ।
छत्तगणतअमि भणइ तमिह भमरवअ ॥ ३८ ॥

[द्वौ लघू भवतो यदि गजवरविलसितके ।
षट्त्रिमात्रगणान्ते भण्यते तदिह भ्रमरपदम् ॥ ३८ ॥]

भमरवअ सुद्धकइस्स [भ्रमरपद शुद्धकवे] ।

मेहकआहिसेअजलपसमिअरअणिअरा
णच्चिरचच्चरीअरवमुहलिअकुमुअसरा ।
उग्गअचदबिबकरधवलिअसअलदिसा
कस्स दिहिं ण देइ भण मणहरसरअणिसा ॥ ३८ १ ॥

[मेघकृताभिषेकजलप्रशमितरजोनिकरा
नर्तितचञ्चरीकरवमुखरितकुमुदसरा ।
उद्गतचन्द्रबिम्बकरधवलितसकलदिशा
कस्य धृति न ददाति भण मनोहरशरन्निशा ॥ ३८ १ ॥]

छो चत्तारि चउक्कला पणिहणा सव्वतउरगा ।
अतासेसविरामगा अ तमिण सद्दूलललिअ ॥ ३९ ॥

[षण्मात्रश्चत्वार चतुर्मात्रा पञ्चमात्रनिधना सर्व-अन्त उदरगा ।
अन्त-अशेष-विराम-गाश्च तदिद शार्दूलललितम् ॥ ३९ ॥]

सद्दूलललिअ सुद्धसीलस्स [शार्दूलललित शुद्धशीलस्य] ।

बाला बालमिअकवक्कभुमआ दीहच्छिजुअला
रत्तासोअणवल्लपल्लवपआ बिंबाहरदला ।
लोआणंदिरवद्दचदमुहिआ मालूरथणिआ
सव्वाण चिअ सघडति ण विणा पुण्णेहिं घणिआ ॥ ३९ १ ॥

[बाला बालमृगाङ्कवक्रभ्रुवो दीर्घाक्षियुगला
रक्ताशोकनूतनपल्लवपदा बिम्बाधरदला ।
लोकानन्ददवृत्तच द्रमुखयो बिल्वस्तन्य
सर्वेषामेव सघटन्ते न विना पुण्यैर्गृहिण्य ॥ ३९ १ ॥]

सव्वासेसाईपरुउरगा चआरगणा इमे ।
तस्सि मज्झते पगणगुरुणो भणति कुरगिअ ॥ ४० ॥

[सर्व अशेष-आदि पर उदर उदर गाश्चतुर्मात्रगणा इमे ।
तस्मिन्मध्यान्तयो पञ्चमात्रगुरू भणन्ति कुरङ्गिकम् ॥ ४० ॥]

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१ णिउण　२ नूतनपल्लव

कुरंगिअ बम्हअत्तस्स [कुरङ्गिक ब्रह्मदत्तस्य]।

सगामारम्भे सुहडबहुले सुराण वि दारुणे
विच्छिण्ण सीस अरिहं[1]अरिणा किणा विअ राइणा[3]।
सीसक्कक्कत भमइ गअणे अधोवरि सठिअ
मिप्पिंडावत्थ गअमिव खण कुलालपभामिअ ॥ ४० १ ॥

[सग्रामारम्भे सुभटबहुले सुराणामपि दारुणे
विच्छिन्न शीर्ष × × केनापि राज्ञा।
शिरस्त्राणाक्रान्त भ्रमति गगने अधउपरि सस्थित
मृत्पिण्डावस्था गतमिव क्षण कुलालप्रभ्रामितम् ॥ ४० १ ॥]

जइ हरिणिमुहे एक्को अण्णो लहू ललिअ इम ॥ ४१ ॥

[यदि हरिणीमुखे एकोऽन्यो लघुर्ललितमिदम् ॥ ४१ ॥]

ललिअ वेरणाअस्स [ललित वैरनागस्य]।

पहअसलिलए धारासारे णहगणखग्गए
पसरिअणिविले वासारत्ते घणेहिं कलकिए।
सरअदिणसिरीलोहारीए सअत्थिअधोइए
उअ रविपडिमासाणछित्ते फुरति किरच्चिणो ॥ ४१ १ ॥

[प्रहतसलिले धारासारे नभोऽङ्गनखड्गके
प्रसृतनिबिडे वर्षारात्रे घनै कलङ्किते।
शारद्दिनश्रीलोहकारिण्या × × धौते
पश्य रविप्रतिमाशाणस्पृष्टे स्फुरन्ति किलार्चीषि ॥ ४१ १ ॥]

जइ हरिणिआमज्झिल्लो छसो इमो हरिणीपअ ॥ ४२ ॥

[यदि हरिणीमध्यगत षण्मात्र एतद् हरिणीपदम् ॥ ४२ ॥]

हरिणीपअ तस्सेअ [हरिणीपद तस्यैव]।

तणुइतणुई दूर जाआ कीस एस सहावओ
सुमुहि मलिणा दीणाआरा कि सआ घरकम्मअ।
भरसि अहवा अम्हाण किं मुक्कमण्णु णिरुत्तरा।
णवर पइणा आलिंगेउ गेहिणी परिउंबिआ ॥ ४२ १ ॥

[तनुकतन्वी दूर जाता कस्मात्, एष स्वभाव
सुमुखि मलिना दीनाकारा कि, सदा गृहकर्म।
स्मरस्यथवास्माक किं, मुक्तमन्युर्निरुत्तरा
केवल पत्या आलिङ्ग्य गृहिणी परिचुम्बिता ॥ ४२ १ ॥]

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१ भिडिअसुहडे इति द्वि २ चक्रेण ३ राज्ञा ४ शिरस्त्राणाक्रान्तम् ५ मृत् ६ लोहकारिण्या ७ स्पृष्टे ८ अर्चीषि

वक्कावक्का मअरहररसा गमज्झ[1] दुचाचल ॥ ४३ ॥

[वक्रावक्रा मकरगृहरसा (४,६) गमध्यौ द्वौ चतुर्मात्रौ अचलम् ॥ ४३ ॥]

अचल जीवदेअस्स [अचल जीवदेवस्य]।

सव्वा भूमी णरसिरभरिआ सलोहिअकद्दमा
सग्गो सुण्णो हरिहरपमुहा सुरावि समागआ ।
कैत्तो[2] गच्छ अमुणिअणिलअ भणतमिवाउल
कठछिण्ण भमइ भडसिर णहच्चिअ(म्मि)अ केवल ॥ ४३ १ ॥

[सर्वा भूमिर्नरशिरोभृता सलोहितकर्दमा
स्वर्ग शून्यो हरिहरप्रमुखा सुरा अपि समागता ।
कुतो गमिष्यामि अज्ञातनिलय भणदिवाकुल
कण्ठच्छिन्न भ्रमति भटशिरो नभस्येव केवलम् ॥ ४३ १ ॥]

उद्दाहितो परलहुपजुअ एक्को गुरू केसर ॥ ४४ ॥

[रुद्रेभ्य परलघुपञ्चमात्रयुग एको गुरु केसरम् ॥ ४४ ॥]

केसर तस्सेअ [केसर तस्यैव]।

णो दट्ठव्व परमणसहिअ दुट्ठक्कुराण मुह
णो सोअव्व खलजणवअण वज्जासणीसणिह ।
णो वोत्तव्व किवणजणवदे देहित्ति दीणक्खर
साहिप्पाअ णँडइव[3] समरे उद्ध कबध ठिअ[4] ॥ ४४ १ ॥

[नो द्रष्टव्य परमासह्य दुष्टस्वामिना मुख
न श्रोतव्य खलजनवचन वज्राशनिसंनिभम् ।
नो वक्तव्य कृपणजनपदे देहीति दीनाक्षर
साभिप्राय नट इव समरे ऊर्ध्व कबन्ध स्थितम् ॥ ४४ १ ॥]

वक्कावक्केसूं[5] परलपजुअ दो गआरावसाण ।
णिद्दिट्ठा एसा कुसुमिअलआवेल्लिआ छदअम्मि ॥ ४५ ॥

[वक्रावक्रा इषव परल पञ्चमात्रयुग द्विगुर्ववसानम् ।
निर्दिष्टा एषा कुसुमितलतावेल्लिता छन्दसि ॥ ४५ ॥]

कुसुमिअलआवेल्लिआ अगारगणस्स [कुसुमितलतावेल्लिता अङ्गारगणस्य] ।

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१ गुरुद्वयमध्ये गुरुमध्यौ द्वौ चौ　२ कुत्र गमिष्यामि　३ नट इव　४ कबन्धस्य दर्शनश्रवणवचनाभावादियमुत्प्रेक्षा
५ गुरवो लघवश्च इषव पञ्च

दंट्ठु[1] सालत्त चरणजुअल सत्थरे पथिअस्स
अव्वो कि एअ णवर गलिअ ककण वद्णट्ठ[2] ।
जैज्ज[3] ऊढाए उअहु चरिअ माउआए वहूए
अम्हाण जेट्ठा भणिअ सणिअ वदिअ पसुलीए ॥ ४५ १ ॥

[दृष्ट्वा सालक्तक चरणयुगल स्रस्तरे पथिकस्य
अव्वो किमेतत् केवल गलित कङ्कण व`दनार्थम् ।
आर्ये ऊढाया पश्यत चरित मातृकाया वध्वा
अस्माक ज्येष्ठा भणित्वा शनैर्व`दित पासुल्या ॥ ४५ १ ॥]

इसुरसलगा[4] मज्झज्जू[5] दोप्पा ग च साणगलेहा ॥ ४६ ॥

[इषुरसलगा मध्यर्जुकौ द्वौ पञ्चमात्रौ गश्च सानङ्गलेखा ॥ ४६ ॥]

अणगलेहा जणमणाणदस्स [अनङ्गलेखा जनमनोन`दस्य] ।

कणअमइआ अम्हेकाजाई वड्ढिमा एत्थ अम्ह
कमलमउअ कत्तो सपत्त कुडल गडदेस ।
उअह अहअ पाएणालिद्ध णिव्विसेसा हआसा
कहइव जणे सोएँणाउण्ण[6] णेउर ओरसत ॥ ४६ १ ॥

[कनकमयी आवयोरेका जातिर्महत्त्वमत्र मम
कमलमृदुक कुत सप्राप्त कुण्डल गण्डदेशम् ।
पश्यताह पादेनालीढ, निर्विशेषा हताशा
कथयतीव जने शोकेनापूर्णे नूपुर उपरसत् ॥ ४६ १ ॥]

दी(दि)ही समत्ता ॥१८॥ अइदी(दि)ही वोत्तव्वा । [धृति समाप्ता ॥१८॥ अतिधृतिर्वक्तव्या ॥]

छो चा तिण्णि दुपा दआरणिहणा सव्वतमज्झतगा ।
लतो लतगुरू जहि च तमिण सद्दूलविक्कीडिअ ॥ ४७ ॥

[षण्मात्रश्चतुर्मात्रास्त्रयो द्वौ पञ्चमात्रौ द्विमात्रनिधना सर्वान्तमध्यान्तगा ।
लान्तो लान्तगुरू यत्र च तदिद शार्दूलविक्रीडितम् ॥ ४७ ॥]

सद्दूलविक्कीडिअ सीलणिहिस्स [शार्दूलविक्रीडित शीलनिधे] ।

किं सेअँद्दिसिर[7] जआँ दुसस्सिरं हतु गओ राहओ
आणीअ कइणा पअडगइणा सेउस्सं केणपि हु ।
चिंतते च सआ[8] णहगणगआ दट्ठूण [9]ज खेचरा
कत्तो सामलए गिरिम्मि मलए सिंगं ससकुज्जल[10] ॥ ४७ १ ॥

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१ दृष्ट्वा २ वन्दनष्ट Ms Is it वन्दनष्ट्म् ? ३ इत पासुलावचनम् ४ क्रमेणान्वय ५ मध्यलघू ६ शोकेनापूर्णम् ७ श्वेताद्रिशिर यदा ८ (कृते) ९ सदा १० दुन्दुभेरस्ति(स्थि)कूटम्

[किं श्वेताद्रिशिर यदा दशशिरस हन्तु गतो राघव
आनीत कपिना प्रचण्डगतिना सेतो केनापि खलु ।
चिन्तय तश्च सदा नभोऽङ्गनगता दृष्ट्वा य खेचरा ।
कुत श्यामलके गिरौ मलये शृङ्ग शशाङ्कोज्ज्वलम् ॥ ४७ १ ॥]

अथवा हालस्स [अथवा हालस्य]।

काम पुप्फधणु सकोसुमसर तुण्ण तिअच्छाहअ
सोउ ज जुवईजणो ण कुविओ त अत्थि से कारण।
हेलासज्झजअ समत्तमिणमो पाअतरालीकअ
केसाकेसिणिबधणच्चिअ जअ, एत्थम्ह को मल्लओ ॥ ४७ २ ॥

[काम पुष्पधन्वान सकुसुमशर तूण त्र्यक्षाहृत
श्रुत्वा यद्युवतिजनो न कुपित तदस्त्यस्य कारणम् ।
हेलासाध्यजय समस्तमेतत् पादान्तरालीकृत
केशाकेशिनिबन्धनमेव जगत् अत्रास्माक को मल्ल ॥ ४७ २ ॥]

वक्कज्जू बाणा मुहतिपगणा जत्थ त पुप्फदाम ॥ ४८ ॥

[वक्रर्जवो बाणा × × यत्र तत्पुष्पदाम ॥ ४८ ॥]

पुप्फदाम अगारगणस्स [पुष्पदाम अङ्गारगणस्य]।

झकारोलीण परहुअविरुअ सुदरा सिंदुवारा
पुण्णाआसोआ विअसिअकमला हसमो(सो)हा सरोहा।
कामेणेआइ गहिअ महिअलोलग्गिआ सा मअच्छी
उम्माहो डाहो हुवइ अणसण तेण तिस्सा विओए ॥ ४८ १ ॥

[झकारावलीन परभृतविरुत सुन्दरा सिन्दुवारा
पुन्नागाशोका विकसितकमला हसशोभा सरओघा ।
कामेनैतानि गृहीत्वा महीतले सेविता सा मृगाक्षी
उन्माथो दाहो भवत्यनशन तेन तस्या वियोगे ॥ ४८ १ ॥]

से[२] सूरा[३]हितो परलहुपजुअ ग चदबिब इम ॥ ४९ ॥

[अस्य सूर्यात्परलघुपञ्चमात्रयुग ग चन्द्रबिम्बमिदम् ॥ ४९ ॥]

चदबिंब सुद्धसहावस्स [चन्द्रबिम्ब शुद्धस्वभावस्य]।

सझारा[३]इल्ल गहगणसबॅ[४]ल थोउग्गिअ जोण्हिअ
गाढ ओढेउ[५] इअंविहरुइर कोसुभिअ वण्णि[६]अ।

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१ तूर्णं त्र्यक्षाहतम् २ अस्य पुष्पदाम्न द्वादशाक्षरात् ३ सध्यारागवतीम् ४ शबलाम् ५ अवगुण्ठ्य एवविधरुचिराम् ६ वर्णिकाम्

ठेर विच्छाअ (अ) ल्हसि[1]अजरअर रोलॉ[2]रिउ भक्क[3]र
दट्ठव्वा भव्वा उअह णहसिरी सोम सिअॉ[4] सीअल ॥ ४९ १ ॥

[स यारागवर्ती ग्रहगणशबला स्तोकोद्गता ज्योत्स्ना
गाढ अवगुण्ठ्य एवविधरुचिरा कौसुम्भिकी वर्णिकाम् ।
स्थविर विच्छाय ह्रसितजरत्कर प्रतार्य भास्कर
द्रष्टव्या भव्या पश्यत नभ श्री सोम श्रिता शीतलम् ॥ ४९ १ ॥]

रसो[5] दो रभाए मुहलपरगा दोण्णि पा लोअरा ग ॥ ५० ॥

[रसो द्वौ रम्भाया मुखलपरगौ द्वौ पञ्चमात्रौ लोदरौ ग ॥ ५० ॥]

रभा सुद्धसीलस्स [रम्भा शुद्धशीलस्य]।

णिसाचद्दालोए विरहविहुरो सोअसभतच्चित्तो
फुड णिद्धामोए ण लहुणं[6] रइ चक्कओ पोम्मसडे ।
खण अप्पच्छॉ[7]आघडिअसलिले मज्जिउम्मिल्लमाणो
गओ तीरा तीर करुणमुहलो जाअजाआविओओ ॥ ५० १ ॥

[निशाच द्रालोके विरहविधुरो शोकसभ्रा तच्चित्त
स्फुट स्निग्धामोदे न लब्ध्वा रति चक्रवाक पद्मषण्डे ।
क्षण आत्मच्छायाघटितसलिले मज्जन्नुन्मज्जन्
गतस्तीरात्तीर करुणमुखरो जातजायावियोग ॥ ५० १ ॥]

इमच्चेअ च्छाआ जइ रसजुआ पा दोण्णि लता गुरू ॥ ५१ ॥

[इयमेव च्छाया यदि रसयुतौ पञ्चमात्रौ द्वौ लान्तौ गुरु ॥ ५१ ॥]

छाआ तस्सेअ [छाया तस्यैव]।

हला दिट्ठा ढिड्ढा विगअकुसुमा णिण्णेहमूला हआ
इमा मुक्कामोआ अलअर्जरढा सजाअसेअं[9]फला ।
बलामोडिज्जती तहवि महुंणा[10] मासेण सव्वगिअ
कह बुड्ढा[11]साढ गलिअमअण जेट्ठ(ट्ठ) गआ कोहंली[12] ॥ ५१ १ ॥

[हला दृष्टा व्यर्थां विगतकुसुमा नि स्नेहमूला हता
इय मुक्तामोदा अलतजरठा असंजातसेकफला ।
बलात्कारेण तथापि मधुना मासेन सर्वाङ्गत
कथ वृद्धाषाढ गलितमदन ज्येष्ठ गता कोहली ॥ ५१ १ ॥]

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१ स्खलितजराकरम् २ प्रतार्य, could the word be वोलाविउ ? रोलारिउ does not make any sense ३ भास्करम् ४ श्रिता ५ षट्कद्वय लादिगान्तम् ६ ल्हुण ह्इरइ Ms ७ आत्मप्रतिबिम्बे चक्रीबुद्धया ८ अलता चासौ जरठा च प्ररोहाभावात् ९ सेक १० चैत्रेण वसन्तेन वा ११ वृद्ध आषाढो दण्डस्त गता, वृक्षविशेष १२ कूष्माण्डीलता वृद्धनायिका च

इहाइच्चाहितो उरगचजुअ गुरू मअरदिआ ॥ ५२ ॥

[इहादित्यात् उदरग चतुर्मात्रयुग गुरुश्च मकरन्दिका ॥ ५२ ॥]

मअरादिआ वेरणागस्स [मकरन्दिका वैरनागस्य]।

पिए रेवातीरे भरसि रमिअ मणोहरकाणणे
गए वासारत्ते सरअसमए सअद्पओसए ।
कअ गासद्धसे किसलअदल मुहाहि मुह तुह
ठिअ चित्ते कत इअ सुमरिउ करी परिमुच्छिओ ॥ ५२ १ ॥

['प्रिये रेवातीरे स्मरसि रत मनोहरकानने
गते वर्षारात्रे शरत्समये सचन्द्रप्रदोषे ।
कृत ग्रास वसे किसलयदल मुखान्मुख त्व'
स्थिता चित्ते का तामिति स्मृत्वा करी परिमूर्च्छित ॥ ५२ १ ॥]

अइदिही समत्ता ॥१९॥ कई वोत्तव्या ॥ [अतिधृति समाप्ता ॥१९॥ कृतिर्वक्तव्या ॥]

रसास्सा सोहाए मुहलपरगुरू दोण्णि पा लोअरा ग ॥ ५३ ॥

[रसाश्वा शोभाया मुखलपरगुरव द्वौ पञ्चमात्रौ लोदरौ गम् ॥ ५३ ॥]

सोहा तस्सेअ [शोभा तस्यैव]।

इमं जम्माउव्व पिअअम ण मए सिक्खिअ कोणुबधो
तुम एक्कग्गाही सुहअ ण मुणिमो कुप्प मा जप्पमाणो(णी) ।
अल सव्वगेसु पअलिअपुलआ चुबिरी दीहरच्छी
गआ णाहीहुत्त कमलणिअरवा लिगदिण्णग्गहत्था ॥ ५३ १ ॥

[इद जन्मापूर्व प्रियतम न मया शिक्षित कोनुबन्ध
त्वमेकग्राही सुभग न जानीम कुप्य मा जल्प ती ।
अल सर्वाङ्गेषु प्रकटितपुलका चुम्बनशीला दीर्घाक्षी
गता नाभिमुख कलमणितरवा लिङ्गदत्ताग्रहस्ता ॥ ५३ १ ॥]

गद्धी पद्धी अ दोग्गा मुहसअलपारतला चित्तमाला ॥ ५४ ॥

[गाश्चत्वार पाश्चत्वारश्च द्वौ गौ मुख सकल पार अन्तला चित्रमाला ॥ ५४ ॥]

चित्तमाला सुद्धसीलस्स [चित्रमाला शुद्धशीलस्य]।

एण्हि एत्थम्ह गामे सुलहवसही दुक्कर पथिआण
एक्को देईणिवासे तरुणपहिओ सपइ च्चेअ सुत्तो ।
कत चित्ते ठवेउ घणघणरवे तेण त कपि गीअ
कट्ठ दट्ठूण जेण करुणहिअओ होइ लोओ असेसो ॥ ५४ १ ॥

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१ द्वादशाक्षरात् २ स्मृत्वा ३ पुरुषनाभीसमुखनितम्बनयने वराङ्गसयोगादिति ४ कलमणिअरवा ?

[इदानीमत्र अस्माक ग्रामे सुलभवसति दुष्करा पथिकाना
एको देवीनिवासे तरुणपथिक सप्रत्येव सुप्त ।
कान्ता चित्ते स्थापयित्वा घनघनरवे तेन तत् किमपि गीत
कष्ट दृष्ट्वा येन करुणहृदयो भवति लोकोऽशेष ॥ ५४ १ ॥]

दोच्चा चत्तारि पसा सअलसअलगा पुव्वगमुहला ।
सेससे गावराई जइ गुरुसहिओ एसा सुवअणा ॥ ५५ ॥

[द्वौ चतुर्मात्रौ चत्वार पञ्चमात्रा सकलसकलगौ पूर्वं अङ्ग मुख ला ।
शेषाशे गुर्वादि यदि गुरुसहित एषा सुवदना ॥ ५५ ॥]

सुवअणा तस्सेअ [सुवदना तस्यैव]।

पारावारो अमेओ खअवअरहिओ मज्झा अ वसही
णिच्च पूरिज्जमाणो जइवि परिमिअ से त च्चिअ जलम् ।
रेवावाहो[2] समुद्द भरइ सविसअ विंझ च सअल
आजम्मत वहता अखलिअपसरा दीसति विरला ॥ ५५ १ ॥

[पारावारोऽमेय क्षयव्ययरहित मध्या च वसति
नित्य पूर्यमाणो यद्यपि परिमितमस्य तदेव जलम् ।
रेवाप्रवाह समुद्र भरति सविषय विन्ध्य च सकल
आजन्मान्त वहन्त अस्खलितप्रसरा दृश्यन्ते विरला ॥ ५५ १ ॥]

कई समत्ता ॥ २० ॥ पअई वोत्तव्वा ॥ [कृति समाप्ता ॥ २० ॥ प्रकृतिर्वक्तव्या ॥]

सअलमुहाइसव्वणिहणाइलहू णिहणतपारगा ।
णव तिअला तहि च किर सत्तमचेण भणति सिद्धिअ ॥ ५६ ॥

[सकल मुख आदि सर्व निधन आदि लघवो निधन-अन्त पार गा ।
नव त्रिकला तत्र च किर सप्तमचतुर्मात्रेण भणन्ति सिद्धिम् ॥ ५६ ॥]

सिद्धी सुद्धसहावस्स [सिद्धि शुद्धस्वभावस्य]।

विअसिअकुदसदमअरदणिरतरकासहासआ
कमलमिलतलोलभसलावलिरुद्धणहतरालआ ।
पुलिणभमतचदकिरणाहअहसविइण्णसोहआ
सरअणिसा हरति भण क व ण पथिअसत्थमोहआ ॥ ५६ १ ॥

[विकसितकुन्दस्यन्दिमकरन्द निरन्तरकाशहासा
कमलमिलल्लोलभ्रमरावलिरुद्धनभोन्तराला ।
पुलिनभ्रमच्चन्द्रकिरणाहतहसवितीर्णशोभा
शरन्निशा हरन्ति भण कमिव न पथिकसार्थमोहिन्य ॥ ५६ १ ॥]

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१ व्यय शोष २ प्रवाह

दोच्चा वक्का मुहगण्पढममुहपुराउंद्ध पा सद्धराए ॥ ५७ ॥

[द्वौ चतुर्मात्रौ वक्रौ मुख अङ्ग प्रथम पुरा ऊर्ध्वो पञ्चमात्रा स्रग्धरायाम् ॥ ५७ ॥]

सद्धरा विमलएवस्स [स्रग्धरा विमलदेवस्य]।

भद्द जुत्तप्पमाण कसणघणणिह दाणउब्भिण्णगड
चड उद्दडसुड सुरहिमअजलोसित्तपाअप्पदेस।
मत्त भिंगोपगीअ रविअरतविअ कण्णतालोपवीअ
एअ पेच्छाहि कते कमलिणिणिलअ वच्चमाण गइद ॥ ५७ १ ॥

[भद्र युक्तप्रमाण कृष्णघननिभ दानोद्भिन्नगण्ड
चण्ड उद्दण्डशुण्ड सुरभिमदजलावसिक्तपादप्रदेशम्।
मत्त भृङ्गोपगीत रविकरतापित कर्णतालोपवीज्य
एत प्रेक्षस्व कान्ते कमलिनीनिलय व्रजन्त गजेन्द्रम् ॥ ५७ १ ॥]

अहवा सीलणिहिस्स [अथवा शीलनिधे]।

जत्तो पेसेइ दिट्ठि सरसकुवलआपीडरूअ सरूआ
मुद्धा इद्धा सलील सवणविलसिर दतकतीसणाह।
तत्तो कोअडमुट्ठी णिहिअवरसरो गाढमाबद्धलज्जो(क्खो ?)
दूर आणाविहेओ पसरइ मअणो पुव्वमारूढवक्खो ॥ ५७ २ ॥

[यत प्रेषयति दृष्टिं सरसकुवलयापीडरूपा सरूपा
मुग्धा इद्धा सलीला श्रवणविलसिता दन्तकान्तिसनाथाम्।
तत कोदण्डमुष्टिर्निहितवरशर गाढमाबद्धलक्ष्य
दूरमाज्ञाविधेय प्रसरति मदन पूर्वमारूढपक्ष ॥ ५७ २ ॥]

पअई समत्ता ॥ २१ ॥ आअई वोत्तव्वा। [प्रकृति समाप्ता ॥ २१ ॥ आकृतिर्वक्तव्या ॥]

सत्तचआरगणाइगुरू गवरा जइ सा भणिआ मइरा ॥ ५८ ॥

[सप्त चतुर्मात्रा आदिगुरव गान्ता यदि सा भणिता मदिरा ॥ ५८ ॥]

मइरा राहाए [मदिरा राधाया]।

मत्तकरिंदकवोलमओज्झरपकपसाहणसामलिआ
दाहिणमारुअमेलविआ मअमेम्भलिआ भसलावलिआ।
केअइकेसरधूसलिआ पसरतमणोहरणीसणिआ
घोलइ कामिअणोवरि णज्जइ वम्महमुक्कसरासणिआ ॥ ५८ १ ॥

[मत्तकरीन्द्रकपोलमदोत्क्षरत्पङ्कप्रसाधनश्यामलिता
दक्षिणमारुतमेलिता मदविह्वला भ्रमरावलि।
केतकीकेसरधूसरिता प्रसरन्मनोहरनि स्वनिका
घूर्णति कामिजनोपरि ज्ञायते मन्मथमुक्तशराशनि ॥ ५८ १ ॥]

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१ उर्द्धो लघु २ भद्रजातीयम् ३ उपवाज्यम् ४ प्रेक्षस्व

छो उरलो उरतउअरतमज्झपरगा जहि च चगणा ।
एरिसलक्खणेण रइआ हुवंति किर मद्दअस्स चरणा ॥ ५९ ॥

[षण्मात्र उदरल उदर अन्त उदर अन्त मध्य पर गा यत्र च चतुर्मात्रा ।
एतादृशलक्षणेन रचिता भवन्ति किल मद्रकस्य चरणा ॥ ५९ ॥]

मद्दअ कुमारसोम्मस्स [मद्रक कुमारसौम्यस्य] ।

ज वडवाणलेण समअ अणाइणिहण णिबद्धवइर[1]
ज मअलछणेण सुहसगमेण सहिअ ठिअ च सुइर ।
ज च विस हरस्स अमअ सुराण रअणाअरेण विहिअ
त अविणीअआण अकुलीणआण अगरुआण देंति दिहिं ॥ ५९ १ ॥

[यद्वडवानलेन सम अनादिनिधन निबद्धवैर
य मृगलाञ्छनेन सुरसगमेन सहित स्थित च सुचिरम् ।
यच्च विष हरस्य अमृत सुराणा रत्नाकरेण विहित
तदविनीताना अकुलीनाना अगुरुकाना ददाति धृतिम् ॥ ५९ १ ॥]

आअई समत्ता ॥ २२ ॥ विअई वोत्तव्वा । [आकृति समाप्ता ॥ २२ ॥ विकृतिर्वक्तव्या ।]

जइ उण मद्दअस्स छगणोवसाणगुरुओ तमस्स ललिअ ॥ ६० ॥

[यदि पुनर्मद्रकस्य षण्मात्रोऽवसानगुरु तदस्य ललितम् ॥ ६० ॥]

ललिअ मूलदेवस्स [ललित मूलदेवस्य] ।

उअह इम पउत्थवइआइ सद्द[2]णवचदणद्दधवल
करणिमिअ विसण्णवअण तहि[3]पि तरलामलच्छिजुअल ।
णहु अरुणुप्पलम्मि कमल कआवि कमलम्मि णीलजलअ
इअ परिचिंतिऊण विगअ कहिं[4] पि ण ठिअ चलालिवलअ ॥ ६० १ ॥

[पश्यतेद प्रोषितपतिकाया सान्द्रनवचन्दनार्द्रधवल
करनिमित विषण्णवदन तत्रापि तरलामलाक्षियुगलम् ।
न खलु अरुणोत्पले कमल कदापि कमले नीलजलज
इति परिचिन्त्य विगत कुत्रापि न स्थित चलालिवलयम् ॥ ६० १ ॥]

मत्ताकीला विज्जूमाला उवरि हुवइ जइ मणिगुणणिअरो ॥ ६१ ॥

[मत्ताक्रीडा विद्युन्मालोपरि भवति यदि मणिगुणनिकर ॥ ६१ ॥]

मत्ताकीला तस्सेअ [मत्ताक्रीडा तस्यैव] ।

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१ यथा कृतवैरेण वडवानलेनातिशीतलमपि पानीय नाभिभूयते तथा कृतवैरा अपि वय केनापि नाभिभाव्या इति भाव २ सान्द्र ३ क्षिप्तम् ४ तस्मिन्नपि

बद्धा दोला दिट्ठा चूआ महुअरपलविरपरहुअबहला
उद्दामा पुण्णाआमोआ मअमुइअमिलिअमहुलिहमुहला ।
फुल्ला रत्तासोआरामा तह विउलजलकमलसरा
अत्ता पत्तो दुक्ख देंतो विरहिजणमरणमिव महुसमओ ॥ ६१ १ ॥

[बद्धा दोला दृष्टाश्चूता मधुकरप्रलापशीलपरभृतबहला
उद्दामा पुन्नागामोदा मदमुदितमिलितमधुलिण्मुखरा ।
फुल्ला रक्ताशोकारामास्तथा विपुलजलानि कमलसरासि
मात प्राप्तो दु ख ददद्विरहिजनमरणमिव मधुसमय ॥ ६१ १ ॥]

विकई समत्ता ॥ २३ ॥ सकई वोत्तव्वा । [विकृति समाप्ता ॥ २३ ॥ सङ्कृतिर्वक्तव्या ।]

अट्ठ चआरा मुहसअलगुरू सव्वलहू परमुहमुहगा अ ।
सव्वलहू सव्वगुरुअरइअ लक्खणअ इणमिह तणुईए ॥ ६२ ॥

[अष्ट चतुर्मात्रा मुख-सकल गुरव सर्वलघु पर मुख मुख-गाश्च ।
सर्वलघु सर्वगुरुकरचित लक्षणकमिदमिह तन्व्याम् ॥ ६२ ॥]

तणुई सुद्धसीलस्स [तन्वी शुद्धशीलस्य] ।

जाअइ भग्गो अह पडइ तहिं जत्थ जणो कुणइ ण परिसग्गं
अक्खविओ ओविसणइ अ फुड होज्ज वसे विहिअफलविहगो ।
पेच्छह बाणो गुणघडिअतणू तिम्मगओ तहवि सहइ एअ
किं व ण वक्के उवलहइ णरो दुक्खसहो पअइरिउसहाओ ॥ ६२ १ ॥

[जायते भङ्ग अथ पतति तत्र यत्र जनो न करोति परिसंग
अक्षपितोऽवसीदति च स्फुट भवेद्वशे विहितफलविभङ्ग ।
प्रेक्षध्व बाणो गुणघटिततनुस्तिग्मगतस्तथापि सहत एतत्
किमिव न वक्रे उपलभते नरो दु खसह प्रकृतिरिपुसहाय ॥ ६२ १ ॥]

सकई समत्ता ॥ २४ ॥ अइकई वोत्तव्वा । [संस्कृति समाप्ता ॥ २४ ॥ अतिकृतिर्वक्तव्या ।]

कोचवआ सा रूववईए जइ उवरि हुवइ मणिगुणणिअरो ॥ ६३ ॥

[क्रौञ्चपदा सा रुक्मवत्या यदि उपरि भवति मणिगुणनिकर ॥ ६३ ॥]

रूववई (कोचवआ ?) कुमारअत्तस्स [क्रौञ्चपदा कुमारदत्तस्य] ।

कामसरोघाअल्लणसीलो गअवइजुवइजणमणहरणो
मथरसचार वहमाणो पिअमिलिअमिहुणजणदिहिजणणो ।
सीअलभावासासिअसतो भसलमुहलजणमणहरववणो
वाअइ पच्चूसम्मि वसते मलअगिरिसुरहिपरिमलपवणो ॥ ६३ १ ॥

[कामशरौघाक्रमणशील गजपतियुवतिजनमनोहरण
मन्थरसञ्चार वहन् प्रियमिलितमिथुनजनधृतिजनन ।
शीतलभावाश्वासितश्रा तो भ्रमरमुखरजनमनोहर × × ×
वाति प्रत्यूषे वसन्ते मलयगिरिसुरभिपरिमलपवन ॥ ६३ १ ॥]

अइकई समत्ता ॥ २५ ॥ उक्कई वोत्तव्वा । [अतिकृति समाप्ता ॥ २५ ॥ उत्कृतिर्वक्तव्या ।]

अताइत्तिगविरइअमविरलचउलहुअमुवह अववाह त ॥ ६४ ॥

[अन्तादित्रिगविरचितमविरलचतुर्लघुक पश्यत अपवाह तत् ॥ ६४ ॥]

अववाह सुद्धसहावस्स [अपवाह शुद्धस्वभावस्य] ।

फुल्लैलावणपसरिअपरिमलपरिपिहिअसअलभुअणाभोओ
माअद्धुग्गअसुमणसकुवलअवणकमलपसरिअरआमोदो(ओ) ।
अच्चत पिअपरहुअमहुअरमहुरअरइअरवसगीओ
अव्वो कस्स व ण हरइ मणहर मलअगिरिसुरहिसिहरुद्देसो ॥ ६४ १ ॥

[फुल्लैलावनप्रसृतपरिमलपरिपिहितसकलभुवनाभोग
× × × द्रतसुमन कुवलयवनकमलप्रसृतरजआमोद ।
अत्यन्त प्रियपरभृतमधुकरमधुरतररचितरवसगीत
अम्वो कस्यैव न हरति मनोहर मलयगिरिसुरभिशिखरोद्देश ॥ ६४ १ ॥]

गेभा[1] लासा पो मज्झज्जू परगुरुचतगणणिहण भुअगविअभिअ ॥ ६५ ॥

[गा इभा ला आशा पञ्चमात्रो मध्यर्जु परगुरुचतुर्मात्रत्रिमात्रनिधन
भुजगविजृम्भितम् ॥ ६५ ॥]

भुअगविज(अ)भिअ तस्सेअ [भुजगविजृम्भित तस्यैव] ।

कामुक्कोआ आआ वाआ मलअगिरिसुरहिदुमदिण्णगधमणोहरा
सद्दच्छाआ जाआ चूआ कलअलिअबहलकलकोइलालवणुब्भडा ।
पोम्मावासा हसुग्गीआ परिमलिअभसलपरिउबिआ कमलाअरा
पत्तो पत्तो माराअतो विरहिअणहिअअपरिसोसओ महुमासओ ॥ ६५ १ ॥

[कामोत्कोपा आगता वाता मलयगिरिसुरभिद्रुमदत्तगन्धमनोहरा
सान्द्रच्छाया जाताश्चूता कलकलितबहलकलकोकिलालपनोद्भटा ।
पद्मावासा हसोद्गीता परिमृदितभ्रमरपरिचुम्बिता कमलाकरा
एष प्राप्तो माराथमान विरहिजनहृदयपरिशोषको मधुमास ॥ ६५ १ ॥]

उक्कई समत्ता ॥ २६ ॥ [उत्कृति समाप्ता ।]

एत्थलहुअहिअलहुणो चत्तारि पिपीडिकाइ णव करहे ।
होति[2] चउद्दह पणवे मालावित्ते तओ पच ॥ ६६ ॥

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१ गुरवोऽष्टौ लघवो दश प मध्यलघु २ भुजगविजृम्भितमेव चतुर्दशलघुभि पिपीडिका । अस्यां नवलघुवृद्धौ करभ । भुजगे चतुर्दशलघुवृद्धौ पणव । पणवे पञ्चलघुवृद्धौ मालावृत्तामिति ।

[अत्रत्यलघ्वधिकलघवश्चत्वार पिपीडिकाया, नव करभे।
भवन्ति चतुर्दश पणवे मालावृत्ते तत पञ्च ॥ ६६ ॥]

सा पिपीडिआ तिलोअणस्स [पिपीडिका त्रिलोचनस्य]।

अव्वो गिम्हे उण्हा वाआ दिवसअरकिरणवणदवभरिआ
जलति दिसामुहा
वासारत्ते दूसचारा णवजलअजणिअजलवहलपंहा णिरतरकद्दमा।
हेमते ओसंद्दीभावा घणतुहिणपवणपडिपहअदुमा ण देंति पवेसअ
णाहाहो कत्तो दे जत्ता अणुहवसु सुहअ सइ सुरअसुह
रसाअणसणिह ॥ ६६ १ ॥

[अम्वो ग्रीष्मे ऊष्णा वाता दिवसकरकिरणवनदवभृतानि ज्वलन्ति दिशामुखानि
वर्षारात्रे दु सचारा नवजलदजनितजलबहला प थान निरन्तरकर्दमा ।
हेम ते अवश्यायार्द्राभावा घनतुहिनपवनप्रतिप्रहतद्रुमा न ददति प्रवेशक
नाथ अहो कुतस्ते यात्रा अनुभव सुभग स्वय सुरतसुख रसायनसनिभम्॥६६ १॥]

करहो सुद्धसीलस्स [करभ शुद्धशीलस्य]।

खामा सामा सासुक्कपा मुहकसणकढिणपरिमलिअघुसिणमसिण
थणजुअल भुआहि णिरुभिऊ[3]
कामाअत्ता पेमुम्मत्ता चलरमंणकंणिररवमुहलरसणिआविहूसणिआ
इमा।
घोर्ल्लंव्वेती केसामेल वरसुरहिकुसुमरअमिलिअभसलमुहलिआ
विसठुलगत्तिआ
तुज्झ मुद्धा मग्गालग्गा समसलिलकलिअ करधरिअसिढिल
रसणिआ जणेण प्रहासिआ ॥ ६६ २ ॥

[क्षामा श्यामा श्वासोत्कम्पा कृष्णमुख कठिण परिमलितघुसृणमसृणस्तनयुगल
भुजाभ्या निरुध्य
कामायत्ता प्रेमोन्मत्ता चलरमणक्वणनशीलरवमुखररशनिकाविभूषणा इयम्।
घूर्णय ती केशपाश वरसुरभिकुसुमरजोमिलितभ्रमरमुखरिता विसंष्ठुल्गात्रिका
तव मुग्धा मार्गालग्ना श्रमसलिलकलिता करधृतशिथिल-
रशनिका जनेन प्रहासिता ॥ ६६ २ ॥]

पणवो सुद्धसहावस्स [पणव शुद्धस्वभावस्य]।

सद्दो रुद्दो कुदच्छाओ सरअघणतुहिणकमलवणकुमुअहरहसिअसिअ-
तणू ससककरुज्जलो
तॉरो पारावार्रप्पारो धवलिअजलथलगअणजणसअभुअणअलपरि-
सरप्पसाहिअदिम्मुहो।

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१ पन्थान २ अवश्यायार्द्रीभावा ३ निरुध्य ४ नितम्ब ५ प्रतिस्वनवत् ६ घूर्णयन्ती ७ तार
८ पारावारवदपार

लोआलोअच्छेअ[1] गतु[1] दढकढिणविअडकल[2]अलघडणपडिवडणवलइओ
णरेंद तुह जसो
उत्तुगो सेअप्पाआरो[3] उअ हरइ परमतिहुअणसिरि मणहरविरइअरइ
मदिरस्स व सठिओ ॥ ६६ ३ ॥

[सा द्र विस्तीण कुन्दच्छाय शारदघण तुहिन कमलवन कुमुद हरहसित सिततनु
शशाङ्ककरोज्ज्वलम्
तार पारावारापार धवलितजलस्थलगगनजनशतभुवनतलपरिसरप्रसाधित-
दिङ्मुखम् ।
लोकालोकच्छेद गत्वा दृढकठिणविकटकटाहघटनपरिपतनवलयित नरेन्द्र तव यश
उत्तुङ्ग श्वेतप्राकार पश्य हरति परमत्रिभुवनश्रिय मनोहरविरचितरतिमन्दिर
स्येव सस्थित ॥ ६६ ३ ॥]

मालाविृत्त वेलाणाअस्स [मालावृत्त वेलानागस्य] ।

अव्वो दूर दूसचारो खरअरसिसिरभरिअगिरिगहणगरुअणइणिवह-
असुहगइवहो समीरणदारुणो
एसो माहो मासो एण्हि पिअअम वस णिवसणकमलरइअथिरमउअ
तडिमसुहसअणए सुरालअसणिहो(हे) ।
गगावत्ताहिंतो रम्म सिअविहअसमअगअमसिणमअरहरपुलिण-
सअलजलमणहर मुणीणवि दुल्लह
सोक्खागार मोक्खद्दार रम सुहअ हिमअरे[4]रअहिमहरिणमअघुसिण-
घणसुरहिपरिमल णिअबअल मह ॥ ६६ ४ ॥

[अव्वो दूर दु सचार खरतरशिशिरभृतगिरिगहनगुरुकनदीनिवह
असुखगतिपथ समीरणदारुण
एष माघो मास इदानीं प्रियतम वस निवसनकमलरचितस्थिरमृदुक-
तलसुखशयने सुरालयसनिभे ।
गङ्गावर्ताद्रम्य सितविहग समदगजमसृणमकरगृहपुलिन
सकलजलमनोहर मुनीनामपि दुर्लभ
सौख्यागार मोक्षद्वार रमस्व सुभग हिमकररजो हिम हरिणमद घुसृण घन
सुरभिपरिमल नितम्बतल मम ॥ ६६ ४ ॥]

छव्वीसक्खरअहिअ ज दीसइ किपि रूवअ दीह ।
त दडअति भण्णइ पिपीडिआइ पमोत्तूण ॥ ६७ ॥

[षड्विंशत्यक्षराधिक यद् दृश्यते किमपि रूपक दीर्घम् ।
तद्दण्डक इति भण्यते पिपीडिकादि प्रमुच्य ॥ ६७ ॥]

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१ छेद अन्त गत्वा २ कटाह ३ श्वेतप्राकार ४ कर्पूररज

छव्वीसपतिआओ पढमगुरुलहुअणिरतरा तत्थ ।
तद्दुगुणा सेसाओ परसरिसा पुव्विआ होई ॥ ६८ ॥

[षड्विंशति पङ्क्तय प्रथमगुरुलघुकनिरन्तरा तत्र ।
तद् द्विगुणा शेषा परसदृशी पूर्वा भवति ॥ ६८ ॥]

उत्तस्स दोण्णि भेआ अइउत्तस्स अ हुवति चत्तारि ।
एअ दूण णेअ जाव च्छव्वीसपेरत ॥ ६९ ॥

[उक्तस्य द्वौ भेदौ, अत्युक्तस्य च भवन्ति चत्वार ।
एतद् द्विगुण ज्ञेय यावच्छड्विंशतिपर्यन्तम् ॥ ६९ ॥]

सव्वीसा सत्तसआ तह सत्तारहसहस्ससखाओ ।
वाआलीस लक्ख तेरहकोडीउ सव्वाओ ॥ (१३४२१७७२६) ॥ ७० ॥

[षड्विंशति सप्तशतानि तथा सप्तदशसहस्रसख्या ।
द्वाचत्वारिंशल्लक्षा त्रयोदशकोटय सर्वा ॥ ७० ॥]

जअदेअपिंगला सक्कअम्मि दो च्चिअ जइ समिच्छति ।
मडव्वभरहकासवसेवल(यव)पमुहा ण इच्छति ॥ ७१ ॥

[जयदेवपिङ्गलौ सस्कृते द्वावेव यति समिच्छन्ति ।
माण्डव्यभरतकाश्यपसैतवप्रमुखा न इच्छन्ति ॥ ७१ ॥]

जहा [यथा]—श्रीहर्षो निपुण कविरित्यादि ॥ ७१ १ ॥

जहा मऊरस्स [यथा मयूरस्य]—तेजोरूपापरैवेत्यादि ॥ ७१ २ ॥

लहुतअणजुअ परा लोअरा पा इमो दडओ, सत्तहि चडवुट्ठी
परेक्केक्कवड्ढीअ अण्णण्णवव्वालजीमूअलीलाअरुद्दामसखुत्तरा ॥ ७२ ॥

[लघु त्रिमात्र युग परे लोदरा पञ्चमात्रा अय दण्डक, सप्तभिश्चण्डवृष्टि
परत एकैकवृद्धया अण अर्णव व्याल जीमूत लीलाकर-उद्दाम शङ्खोत्तरा ॥ ७२ ॥]

चडबुड्टी चदणस्स [चण्डवृष्टिश्चन्दनस्य] ।

णवरिअ समर पहाअम्मि पारभिअ तूरपूरतभेरीदरीभासुर
मअरहरतरगसघाअसकासधुव्वतसेअद्धअच्छत्तमालाउल ।
अणवरअविमुक्कपक्केक्कमाहुत्तपज्जत्तणाराअचक्कादिणाणाउह
मअमुइअकरिंदकुभत्थलारूढपाइक्कतिक्खासिघेप्पतमोत्ताहल॥७२ १॥

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१ शार्दूलविक्रीडिते द्वादशे वर्णे यतिर्नास्ति । स्रग्धराया सप्तमे यतिर्नास्ति । २ पगणै ३ परस्पराभिमुख

[अन तर च समर प्रभाते प्रारब्ध तूर्यपूर्यमाणभेरीदरीभासुर
मकरगृहतरंगसंघातसंकाशधूयमानश्वेतध्वजच्छत्रमालाकुलम् ।
अनवरतविमुक्तपरस्पराभिमुखपर्याप्तनाराचचक्रादिनानायुध
मदमुदितकरीद्रकुम्भस्थलारूढपदातितीक्ष्णासिगृह्यमाणमुक्ताफलम् ॥ ७२ १ ॥]

अण्णो सुद्धसीलस्स [अर्ण शुद्धशीलस्य]।

विहलिअघणरोहसोहतगामोहपच्चतसालीफलालुद्धकीलावलीकीलिरे
मणहरणवणीलवोसट्टकंदोट्टरुभतफुल्लंधंधूलीरअधारिए ।
कलमकणभमतकेआरअच्चतवुक्कारगोवीकलुग्गीअमुच्छिज्जमाणुज्जुए
इअ पिअ सरअम्मि मा वच्च मोत्तूण म पेच्छ अण्णेवि एए
विसण्णा पहे पहिआ ॥ ७२ २ ॥

[विफलीकृतघनरोधशोभमानग्रामौघप्रत्य तशालिफलालुब्धकीरावलीक्रीडाशीले
मनोहरनवनीलविकसितनीलकमलरुन्धत्फुल्लन्धयधूलीरजोन्ध कारिते ।
कलमकणभ्रमत्केदारात्य तबुक्कारगोपीकलोद्गीतमूर्च्छ्यमानर्जुके
इति प्रिय शरदि मा व्रज मुक्त्वा मा प्रेक्षस्व अन्येपि एते विषण्णा पथि
पथिका ॥ ७२ २ ॥]

अण्णवो तस्सेअ [अर्णवस्तस्यैव]।

पसरिअखरमारुअन्दोलिआसत्थझिज्जन्तपत्तोहसद्दालवाआरिपूरिज्ज
माणबरे
दिणअरकरतत्ततत्तोल्लचिक्खिल्ललोलन्तकोलालिदाढुक्खअक्खोणि-
मुत्थाकसाइल्लए ।
घणवणदवदाहडज्झतवग्घच्छभल्लुब्भडोरल्लिसततथणासतमाअग-
जूहाउले
पिअअम इअ एरिसे गिम्हआलम्मि मा वच्च माणेसु थोरत्थणा-
लिंगणुद्दामसोक्खाइ मे ॥ ७२ ३ ॥

[प्रसृतखरमारुता दोलिताश्वत्थक्षीयमाणपत्रौघशब्दवद्वातोलिपूर्यमाणाम्बरे
दिनकरकरतप्ततप्तार्द्रपङ्कलोलत्कोलालिदंष्ट्रोत्पातक्षोणीमुस्ताकषायिते ।
घनवनदवदाहदह्यमानव्याघ्रर्क्षभल्लोद्भटगलध्वनिसंत्रस्तनश्यन्मातगयूथाकुले
प्रियतम इतीदृशे ग्रीष्मकाले मा व्रज, मानय स्थविरस्तनालिङ्गनोद्दामसौख्यानि
मे ॥ ७२ ३ ॥]

बालो अङ्गारगणस्स [व्यालोऽङ्गारगणस्य]।

विअसिअसिअसिंदुवारद्दुमुद्दारमाअदमुद्दलिज्जतगोंदीरउद्दामवोमगणे
फुलिअबउलचपआसोअपुण्णाअए मु(भु)त्तआमोअमत्तालिमाला
कलुत्तालवाआलकोलाहले ।

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१ फुल्लधउद्धूअधूली ? २ Ms reads वग्घभच्छल्लु

अहिणववरविद्दुमाअवउब्भिण्णपालासफुल्लोहदिप्पतकतारवेपतवोलत पाराअए
पिअअम इअ एरिसे दारुणे दुण्णिवारे वसतम्मि वच्चति मोत्तूण जे कतिअ ताण कत्तो सुह ॥ ७२ ४ ॥

[विकसितसितसिन्दुवारद्रुमोद्गीणमाकन्दम ढोद्भिद्यमानगु दलोद्दामव्योमाङ्गने
पुष्पितबकुलचम्पकाशोकपुन्नागे मुक्तामोदमत्तालिमालाकलोत्तालवाचाल-
कोलाहले ।
अभिनववरविद्रुमाताम्रोद्भिन्नपालाशपुष्पौघदीप्यमानकान्तारवेपमान
व्यतिक्रामत्पारावते
प्रियतम इतीदृशे दारुणे दुर्निवारे वसन्ते व्रजन्ति मुक्त्वा ये कान्ता तेषा
कुत सुखम् ॥ ७२ ४॥]

जीमूओ तस्सेअ [जीमूतस्तस्यैव] ।

हरगलगरलालिणीलुप्पलुच्छाअगज्जतकुम्भीरधाराहरद्धतचामी अराआरविज्जुज्जले
मरगअमणिभित्तिसलग्गसोवण्णपट्टप्पहापूरिए पुप्फचावस्स गेहेव्व अच्चतगज्जतढक्कारवे ।
विरइअवरपोम्मराइदणीलुद्धवेदूरखभच्छिअ तोरण वासअ सक्कचाव णहे पेच्छिउ पथिओ
ण चलइ मणअपि हा सामलच्छी पिआ तुगथोरत्थणी दुक्कर जीवए दट्ठुमेअ णव पाउस मुच्छिओ ॥ ७२ ५ ॥

[हरगलगरलालिनीलोत्पलोच्छायगर्जत्कुम्भीरधाराधरध्वान्तचामीकराकारविद्युज्ज्वले
मरकतमणिभित्तिसलग्नसौवर्णपट्टप्रभापूरिते पुष्पचापस्य गेहे इव अत्यन्तगर्जत्
ढक्कारवे ।
विरचितवरपद्मरागेन्द्रनीलोर्ध्ववैदूर्यस्तम्भश्रित तोरण वासव शक्रचाप नभसि
प्रेक्ष्य पथिक
न चलति मनागपि हा श्यामलाक्षी प्रिया तुङ्गस्थविरस्तनी दुष्कर जीवते
दृष्ट्वा नवा प्रावृष मूर्छित ॥ ७२ ५ ॥

लीलाअरो तस्सेअ [लीलाकरस्तस्यैव] ।

पिअअम विरहे तुमे त्तीअ इदीवरच्छीअ कत सुहावेइ णो चदण णो जलद्दा सुरुद्दा(रुद्दा)वि चदस्स णो चदिआ
ण अ परिमलपूरपूरतकप्पूरपारीरओ णेअ वीणा ण वेणुज्झणी णेअ कामस्स बाणोव्व जो पचमो पचमो ।
ण लहइ पिअ णिद्दिअ पोम्मिणीपत्तदिज्जतसेज्जासु णो अगणुज्जाणए णेअ पालेअसीअम्मि केलीहरब्भतरे
इअ बहुगुणरम्मरामागणे काम कामेसु गतूण त कतिअ जाव सूसति णो सामलगीअ अगाइ सोअग्गिणा ॥ ७२ ६ ॥

[प्रियतम विरहे तव तस्या इन्दीवराक्ष्या कान्त सुखयति नो च दन नो जलार्द्रा
सुविस्तृतापि चन्द्रस्य नो चन्द्रिका
न च परिमलपूरपूयमाणकपूरपारीरजो नैव वीणा न वेणुध्वनिर्नैव कामस्य बाण
इव य पञ्चम पञ्चम ।
न लभते प्रिय निद्रा पद्मिनीपत्रदीयमानशय्यासु नो अङ्गनोद्यानके नैव प्रालेयशीते
केलीगृहाभ्यन्तरे
इति बहुगुणरम्यरामागणे काम कामयस्व गत्वा ता कान्ता यावत् शुष्यन्ति नो
श्यामलाङ्ग्या अङ्गानि शोकाग्निना ॥ ७२ ६ ॥]

उग्गामो अगवइस्स [उद्दामोऽङ्गपते]।

पहसमहिमडङ्ढदेहो दढ को णुलग्गो कुणतो तणेणत्थए सत्थरे
थोरकतच्छिओ णेइ अज्जाहरे जामिणिं पथिओ
णवरिअ अवरेण थिच्ती णिरुद्धावलावे मह दडअ लघ मा मा करक
इम फोड मा मुट्ठिअ ढोवणिं पूर मा भज रे ।
असहिअवअणेण अण्णेण मा भणिओ डङ्डङ्ढाहि चावो ण वप्पेण
दिण्णो तुह एअमेक्कम पद्धिढिकाहि जा गुदल
णिसुणिअकलह व त तत्थ गामिल्लआ मिलिड देंति तालोट्टअ केवि
वोक्काईआअति वग्गति अण्णे अ अप्फोडमाणा तहिं ॥ ७२ ७ ॥

[× ×
× × ७२ ७ ॥]

सखोवि तस्सेअ [शङ्खोपि तस्यैव]।

पणमिअसुरसिद्धगधव्वजक्खोहचूडामणिप्फसदिप्पतपाअरविंद-
कु(गु)लीणक्खसकतत्तेल्लोक्ककीरतवेदतथुत्तीसअ
अपरिमिलिअविणिल्लालणेत्तग्गणितग्गिडज्झतकामगणिम्मु
क्कलक्कदेवासुरद्दामहाराइअकीरमाणप्पलावाउल ।
सुबहलरुहिरोहखिप्पतदुप्पेच्छलबतदुग्घोट्टचम्मबराबद्धभोइद कची
विमुचतफुट्टतजालावलीभीसण ।
इअ पणमह गोरिरुद्धद्धदेह जरावज्जिअ जण्हवीतोअसित्तुत्तमग
जडाजूडसोहतचदद्धखड सअभु सिव संकरं ॥ ७२ ८ ॥

[प्रणतसुरसिद्धगन्धर्वयक्षौघचूडामणिस्पर्शदीप्यमानपादारविन्दाङ्गुलीनखसक्रान्त
त्रैलोक्यक्रियमाणवेदान्तस्तुतिशतम्
अपरिमिलितविनि सारितनेत्राग्रनिर्यदग्निदह्यमानकामाङ्गनिर्मुक्ताक्रोश
क्रियमाणप्रलापाकुलम् ।
सुबहलरुधिरौघक्षिप्यमानदुष्प्रेक्ष्यलम्बमानद्विपचर्माम्बराबद्धभोगीन्द्रकाञ्ची-
विमुच्यमानस्फुटज्ज्वालावलीभीषणम्
इति प्रणमत गौरीरुद्धार्धदेह जरावर्जित जाह्नवीतोयसिक्तोत्तमाङ्ग जटाजूट
शोभमानचन्द्रार्धखड स्वयभु शिव शकरम् ॥ ७२ ८ ॥]

इअ चडवुड्ढिपमुहा सखता दडआ इमे अट्ठ ।
जे उण उत्तरपमुहा ते मालादडआ सेसा ॥ ७३ ॥

[इति चण्डवृष्टिप्रमुखा शङ्खान्ता दण्डका इमे अष्ट ।
ये पुनरुत्तरप्रमुखास्ते मालादण्डका शेषा ॥ ७३ ॥]

विसमलहुणो पआरा परा लोअरा जत्थ इच्छाइ बज्झति सो
दडओ चदवालोत्ति णामेण णिद्दिट्ठओ ॥ ७४ ॥

[विषमलघुभ्य पञ्चमात्रा परे लोन्रा यत्रेच्छया बध्यन्ते स दण्डकश्चण्डपाल
इति नाम्ना निर्दिष्ट ॥ ७४ ॥]

सो चदवालो मऊरदेवस्स [चण्डपालो मयूरदेवस्य] ।

कहिमि कलहोअमाणिक्कसिप्पीविहत्थेण सकुट्टिओ वेट्ठविंदेण आलिंदओ
कहिमि सिरिखडकप्पूरकत्थूरिआकुकुमुप्पण्णपकेण एक्कक्कमो आहओ।
कहिमि अहिसेअसिंगवुधाराणिराअप्पवाहेण दूराहि एक्कक्कसो सिंचिओ
कहिमि णडकत(छत्त)पफ्फार(फफाव)वदेहिं सोहग्गसूराइणा-
मावलीसेसमुच्चारिआ(ओ) ॥ ७४ १ ॥

[कुत्रापि कलधौतमाणिक्यशुक्तिव्यग्रेण सकुट्टितो विष्टिवृन्देन अलिन्दक
कुत्रापि श्रीखण्डकर्पूरकस्तूरिकाकुङ्कुमोत्पन्नपङ्केन एकैकमाहन ।
कुत्रापि अभिषेकशृङ्गाम्बुधारासरलप्रवाहेन दूरादेकैकश सिक्त
कुत्रापि नटछात्रबन्दिवृन्दै सौभाग्यसूर्यादिनामावलीशेषमुच्चारित ॥ ७४ १ ॥]

अवरो रज्जउत्तस्स [अपरो राजपुत्रस्य] ।

कहिमि चलिअ चलतेण अण्णे(न्ते)उर थोरमुत्तावलीहारकेऊरकची-
कलावेहिं गुप्पतअ
बहलसिरिखडकप्पूरकत्थूरिआकुकुमुप्पीलकालाअसु(रु)म्मीसचि-
क्खिलपथेसु खुप्पतअ।
धवलधअतोरणच्छत्तचिण्हप्पडाआवलीमडलब्भतवा(रा)लिंदणीलध-
आरे विसूरतअ
मुहलचलणेउरुग्घाअझकारवाहित्तहसोहमग्गाणुलग्गतछ(थ)क्कत-
हेलागईणिग्गम ॥ ७४ २ ॥

[कुत्रापि चलित चलता अ त पुर स्थविरमुक्तावलीहारकेयूरकाञ्चीकलापै निरुध्यमान
बहलश्रीखण्डकर्पूरकस्तूरिकाकुङ्कुमोत्पीडकालागरुमिश्रपङ्किलपथिषु मज्जत्
धवलध्वजतोरणच्छत्रचिह्नपताकावलीमण्डलाभ्यन्तरालि ढनीलान्धकारे खिद्यत् ।
मुखरचलन्नूपुरोद्घातझकारव्याहृत मार्गानुलगत् हसौघ रुध्यमानहेलागतिनिगमम्
॥ ७४ २ ॥]

जइ लहुअपआरा परा पुव्वला ज जहिच्छाइ बज्झति सो दडओ
सीहविक्कतणामो ॥ ७५ ॥

[यदि लघुकपञ्चमात्रात्परे पूवला यद् यथेच्छ बध्यन्ते स दण्डक सिहविक्रान्त
नामा ॥ ७५ ॥]

सीहविक्कतो सुद्धसहावस्स [सिहविक्रान्त शुद्धस्वभावस्य] ।

उअ सरअणिसाए रमतो सम बालगोवीहिँ राहाइ कण्हो केरे पुजिअ
धूलिपुज
ललिअउह अहत्थेण पच्छाइऊणच्छिवत्ताइँ णीओ सअ जाव सकेअ
केलीपएस ।
विहलिअकररोहो पलोएइ जात्ताँ पुरो पुण्णिमाअदबोर्दी णवेदीवरच्छी
किसगी
विहसिअ सविलास पुणो तीअ सो गाढमालिंगिओ साअर चुबिओ
णिब्भर रामिओ अ ॥ ७५ १ ॥

[पश्य शरन्निशाया रममाण सम बालगोपीभि राधया कृष्ण करे पुञ्जित धूलिपुञ्जम
ललितोभयहस्ताभ्या प्रच्छाद्याक्षिपत्रे नीत स्वय यावत् सकेतकेलीप्रदेशम ।
विफलितकररोध प्रलोकयति यावत्तावत् पुर पूर्णिमाचन्द्रमुखी नवेन्दीवराक्षी
कृशाङ्गी विहस्य सविलास पुनस्तया स गाढमालिङ्गित सादर चुम्बितो निभर
रमितश्च ॥ ७५ १ ॥]

लहुगुरुअछआरा दो परा पुव्वला पा जहिच्छाइ बज्झति सो
दडओ मेहमालाहिहाणो ॥ ७६ ॥

[लघुगुरुकौ षण्मात्रौ द्वौ परे पूवला पञ्चमात्रा यथेच्छ बध्यन्ते स दण्डको
मेघमालाभिधान ॥ ७६ ॥]

मेहमाला तस्सेअ [मेघमाला तस्यैव] ।

ण रमइ दलसंदे सुदरे सिंदुवारे ण रुदारविंदे ण माअदमदारएसु
ण लिअइ बउलग्गे णो अ आणगगोरे पिअगुद्धगोच्छे ण पुण्णा
अणाओहएसु ।
ण पिअइ मअरद कामभल्लिव्व णो फुल्लिअ मल्लिअ णो असोअ ससो-
आउलग्गो
कह णडइ पिउच्छा छप्पओ पेच्छ कच्छे भरतो पिअ मालइ सा
वसतम्मि कत्तो ॥ ७६ १ ॥

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१ करे कृष्णस्यैव २ प्रच्छाद्य धूलिभिरेव ३ यावत् तावत् ४ रूपे देशी ५ उपचित ६ कथ
नटति चेष्टते

[न रमते दलसान्द्रे सुन्दरे सिन्दुवारे न पूर्णारविन्दे न माकन्दमन्दारेषु
न लीयते बकुलाग्रे न च अनङ्गगौरे प्रियगूर्ध्वगुच्छे न पुन्नागनागौघकेषु।
न पिबति मकरन्द कामभल्लीमिव न फुल्लिता मल्लिका नाशोक सशोकाकुलाङ्ग
कथ खिद्यते पितृस्वस षट्पद प्रेक्षस्व कच्छे स्मरन् प्रिया मालतीं सा वसन्ते
कुत ॥ ७६ १ ॥]

**सअललहुअछआराहि पा पुव्वला जत्थ इच्छाइ बज्झति सो दडओ
चडवेआहिहाणो ॥ ७७ ॥**

[सकललघुकषण्मात्रात पञ्चमात्रा पूर्वला यत्र इच्छया बध्यन्ते स दण्डकश्चण्ड
वेगाभिधान ॥ ७७ ॥]

चण्डवेओ अङ्गारगणस्स [चण्डवेगो अङ्गारगणस्य]।

**सलिलवहणणिमित्त गआ जाव सकेअए सत्थर पेन्छिऊण जुआण च
धट्ठ च कामाइआए[1]
कइअवघडिएण कडीए[2] कुड पाडिऊणालिअ हासमीस रुअती अ
भग्गा कडीउल्लआ[4] से।
पुणरवि अहिअरोसाव्व रे सा अ मारेइ अत्तंत्ति तो उत्तसती[6] गओ
देव्व जेणम्हि सताविआह।
इअ बहुविहपआर सवती विड पसुली लक्खिऊण सहीए हला एहि
वच्चाम गेहत्ति णीआ ॥ ७७ १ ॥**

[सलिलवहननिमित्त गता यावत्सकेते स्रस्तर प्रेक्ष्य युवान च धृष्ट च कामायितया
कैतवघटितेन कट्या घट पातयित्वा अलीक हासमिश्र रुदन्ती च भग्ना कटिरार्द्रा
अस्या (?)।
पुनरप्यधिकरोषेव रे सा च मारयति श्वश्रूरिति उत्त्रसन्ती गतो दैव येनास्मि
सतापिताहम्
इति बहुविधप्रकार शप तीं विट पासुलीं लक्षयित्वा सख्या हला एहि व्रजामो
गेहमिति नीता ॥ ७७ १ ॥]

**सव्वपा लोअरा जत्थ इच्छाइ बज्झति सो दडओ मत्तमाअगलीलाअरो
॥ ७८ ॥**

[सर्वे पञ्चमात्रा लोदरा यत्रेच्छया बध्यन्ते स दण्डक मत्तमातगलीलाकर ॥ ७८ ॥]

मत्तमाअगलीलाअरो तस्सेअ [मत्तमातगलीलाकरस्तस्यैव]।

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१ सकामया २ कैतवक्षालनेन ३ कट्या घट पातयित्वा ४ अधोवस्त्र देश्या ५ आयात ६ उत्त्रसन्ती

रत्तओसित्तपेरतलुद्धधगिद्धुक्खअतच्छबीहच्छणच्चतभूओहए
मुक्कमल्लूअवोक्कारवुत्तालवेआलघोरट्टहासब्भमतग्गिजालाउले ।
मुक्ककालकावालिउट्ठतहाहारवुब्भतविग्घोहरूसतजोईज(कु)ले
एरिसे भीमरूए मसाणे सआ णच्चमाणो सुह देउ तुम्हाण
देओ हरो ॥ ७८ १ ॥

[रक्तावसिक्तपर्यन्तलुब्धा धगृध्रोत्खातान्त्राक्षबीभत्सनृत्यद्भूतौघे
मुक्तभल्लूकवोक्कारव्युत्तालवेतालघोराट्टहासभ्रमदग्निज्वालाकुले ।
मुक्तकङ्कालकापालिकोत्तिष्ठद्धाहारवोद्भ्रान्तविघ्नौघरुष्यत्योगिकुले
ईदृशे भीमरूपे श्मशाने सदा नृत्यसुख ददातु वो देवो हर ॥ ७८ १ ॥]

लहूगुरू णिरतरा जहिच्छिआ हुवति जत्थ दडओ इमो अणगसेहरो ॥७९॥

[लघुगुरवो निरन्तरा यथेच्छ भवन्ति यत्र दण्डकोयमनङ्गशेखर ॥ ७९ ॥]

अणगसेहरो सुद्धसीलस्स [अनङ्गशेखर शुद्धशीलस्य] ।

विसालभाललोलघोलमाणकज्जलुज्जलालआलिमालिआउलोवसोहिए
विउद्धमुद्धदुद्धणिद्धपम्हलामलब्भमतताग्दीहरच्छिर(व)त्तकतए ।
विसट्टसदकुदगोच्छसच्छकोमलुल्लसतदित्तिदतवत्तिकेसरालए
इममि एरिसे मुहारविंदए पिएइ जो पिआहर महुव्व सो सउण्णओ
॥ ७९ १ ॥

[विशालभाललोलघोलत्कज्जलोज्ज्वलालकालिमालिकाकुलोपशोभिते
विबुद्धमुग्धदुग्धस्निग्धपक्ष्मलामलभ्रमत्तारदीर्घाक्षिपत्रकान्तके ।
विकसितसान्द्रकुन्दगुच्छस्वच्छकोमलोल्लसद्दीप्तिदन्तपङ्क्तिकेसरालये
एतस्मिन्नेतादृशे मुखारविन्दके पिबति य प्रियाधर मध्विव स सपुण्य ॥ ७९ १ ॥]

सव्वता लहुत्तरा जहिच्छिआ जहि हुवति सा इमा असोअपुप्फमजरित्ति
॥ ८० ॥

[सर्वे त्रिमात्रा लघूत्तरा यथेच्छ यत्र भवन्ति सेयमशोकपुष्पमञ्जरीति ॥ ८० ॥]

असोअपुप्फमजरी तस्सेअ [अशोकपुष्पमञ्जरी तस्यैव] ।

तिक्खखग्गधारभिण्णदुण्णिवारवारणेंदकुभपीठपत्थरोहदुग्गमाए
दीहबाणभिज्जमाणजोहदेहरुडखडपज्झरतसोणिएक्कपाणिआए ।
दोण्णिभाअजाअकाअणिंतरत्तसित्तछत्तपुडरीअमुत्तकेससेवलाए
एरिसीअ सत्तुवाहिणीणईअ मज्झ णाहओ किवाणबीअओ समुत्तरेइ
॥ ८० १ ॥

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१ [स]पुण्यक

[तीक्ष्णखड्गधाराभिन्नदुर्निवारवारणे द्रकुम्भपीठप्रस्तरौघदुर्गमायाम्
दीर्घबाणभिद्यमानयोधदेहरुण्डखण्डप्रक्षरच्छोणितैकपानीयायाम् ।
द्विभागजातकायनियद्रक्तसिक्तछत्रपुण्डरीकमुक्तकेशशैवलायाम्
ईदृश्या शत्रुवाहिनीनद्या मम नाथ कृपाणद्वितीय समुत्तरति ॥ ८० १ ॥]

जइ सव्वचआरगणा अवसाणगुरू तमिण भणिअ कुसुमत्थरण ॥ ८१ ॥

[यदि सर्वे चतुर्मात्रगणा अवसानगुरव तदिद भणित कुसुमास्तरणम् ॥ ८१ ॥]

कुसुमत्थरण सुद्धसहावस्स [कुसुमास्तरण शुद्धस्वभावस्य] ।

सुपहुत्तसरोअहसससमूहसमुद्धुअपक्खपरिक्खिअएहि सआ
दिणणाहफुरतकरग्गसहस्सविफंसविबोहिअअतरएहिं फुड ।
भमरेहिं जहिच्छिअअ महुपाणविमोहिअएहिं चलेहिं चिरच्चिअओ
कमलेहिं कओ रजओहसुसोहिअएहिं मअच्छि विहूसिअओ सरओ
॥ ८१ १ ॥

[सुप्रभूतसरउदकहससमूहसमुद्धुतपक्षपरिक्षितै सदा
दिननाथस्फुरत्कराग्रसहस्रविस्पर्शविबोधितान्तरै स्फुटम् ।
भ्रमरैर्यथेष्ट मधुपानविमोहितैश्चलैश्चिरमर्चिता
कमलै कृता रजओघसुशोभितै मृगाक्षि विभूषिता शरत् ॥ ८१ १ ॥]

सव्वचआरगणाइगुरू णिहणे दुगुरू जइ त पभणति भुअगविलास ॥ ८२ ॥

[सर्वे चतुर्मात्रा आदिगुरवो निधने द्वौ गुरू यदि त प्रभणन्ति भुजगविलासम् ॥ ८२ ॥]

भुअगविलासो तस्सेअ [भुजङ्गविलासो तस्यैव] ।

वासहरम्मि वरे कसणाअरुडड्ढिअधूवसुअधमणोहरए कमणीए
पीणघणुण्णअवट्टुलथोरथणीअ सअ परिपेल्लिअवच्छअलो रमणीए ।
कोमलबाहुलआदढवेढिअओ पडिवट्टसुणेत्तविअसिअए सअणीए
पावइ णिद्दिअअ हिअअच्छिअअ सहि जो च्चिअ पुण्णजुओ स णरो
रअणीए ॥ ८२ १ ॥

[वासगृहे वरे कृष्णागरुदग्धधूपसुगन्धमनोहरे कमनीये
पीनघनोन्नतवर्तुलस्थूलस्तन्या स्वय परिप्रेरितवक्षस्तलो रमण्या ।
कोमलबाहुलतादृढवेष्टित प्रतिपट्टसुनेत्रवितसिते शयनीये
प्राप्नोति निद्रा हृदयेप्सिता सखि य एव पुण्ययुत स नरो रजन्याम् ॥ ८२ १]

मुहज्जू पआरा णिबज्झति जत्तो जहिच्छाइ सो दडओ सीहकीलाहिहाणो
॥ ८३ ॥

[मुखजव पञ्चमात्रा निबध्यन्ते यतो यथेच्छ स दण्डक सिहक्रीडाभिधान ॥ ८३ ॥]

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१ विशिष्टस्पर्शै २ पटीपटस्वनेत्रविदकाशिते (?)

साहकीलो जोहअस्स [सिहक्रीडो योधकस्य]।

अणतो महतो अकतोसंअतो अणाई अमाई अराई असोई
अजोई असोई अमोई अभोई अकोहो अमोहो अरोहो अखोहो ।
समुत्तुगदेहो परिच्छिण्णणेहो हआसेसंबाहो तिलोईअ णाहो तए
मोक्खमग्गो
हओसव्वसगो सुविण्णांअणेओ तुम देवदेओ मह देउ बोह समाहिं
च णिच्च ॥ ८३ १ ॥

[अनन्तो महानकान्ताऽसद् त अनादिरमायी अरागी अशायी
अयोगी अशोगी अमोदी अभोगी अक्रोधोऽमोहोऽरोधोऽक्षोभ ।
समुत्तुङ्गदेह परिच्छिन्नस्नेहो हताशेषबाधो त्रिलोक्या नाथस्त्वया मोक्षमार्गो
हतसत्रसग सुविज्ञातज्ञेय तत्र देवदेवो महान्ददातु बोध समाधि च नित्यम्
॥ ८३ १ ॥]

सव्वत्तपा लावसाणा णिबज्झति जत्तो परिल्लु पमोत्तूण सो दडओ
कामबाणोत्ति ॥ ८४ ॥

[सर्वत्र पञ्चमात्रा लावसाना निबध्यन्ते यत्रान्त्य प्रमुच्य स दण्डक
कामबाण इति ॥ ८४ ॥]

कामबाणो वेआलस्स [कामबाणो वेतालस्य]।

'णिच्च णमो वीअराआ' एवमाइत्ति ॥ ८४ १ ॥
[नित्य नमो वीतराग—एवमादीति ॥ ८४ १]

पचससारभूए बहुलत्थे लक्खलक्खणविसुद्धे ।
एत्थ सअभुच्छदे उत्ताइविही परिसमत्ता ॥ ८५ ॥

[पञ्चांशसारभूते बहुलार्थे लक्ष्यलक्षणविशुद्धे ।
अत्र स्वयम्भूच्छन्दसि उक्तादिविधि परिसमाप्त ॥ ८५ ॥]

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१ असतामन्तो यत　२ अशायी　३ अरोध　४ स्नेहविषयाभावात्　५ हताशेषबाध　६ सुविज्ञातज्ञेय
७ अन्तिम पगण मुक्त्वा　८ उक्तादिविधि

२ अर्धसमम् ।

विसमे चलणे तिचआरा । अतपरतगुरू सगआरा ॥
इह वेअवईअ वरद्धे । दोधअअ जइ बीअचउत्थे ॥ १ ॥

[विषमे चरणे त्रयश्चतुर्मात्रा । अन्त पर अन्तगुरव सगुरव ॥
इह वेगवत्या अपरार्धे । दोधक यदि द्वितीयचतुर्थयो ॥ १ ॥]

वेअवई अगारगणस्स [वेगवती अङ्गारगणस्य] ।

कमल डसिअ तरलेहिं । पेच्छिअ सच्छसरे भसलेहिं ॥
भरिअ पहिएण पिआए । घोलिरअ व मुह अलएहिं ॥ १ १ ॥

[कमल दशित तरलै । प्रेक्ष्य स्वच्छसरसि भ्रमरै ।
स्मृत पथिकेन प्रियाया । घूर्णनशीलमिव मुखमलकै ॥ १ १ ॥]

विसमे जइ तत्थ चउत्थओ । तो परगो उवचित्तअमेअ ॥ २ ॥

[विषमे यदि तत्र चतुर्थ । त्रिमात्र परग उपचित्रकमेतत् ॥ २ ॥]

उवचित्तअ अजरामरस्स [उपचित्रक अजरामरस्य] ।

वडपिक्कफलोट्ठि मअच्छिए । उज्जुअले जुअले उअ कते ॥
परिमुक्कमले कमले अलिणो । तुज्झ मुहे णअणेव्व भमते ॥ २ १ ॥

[वटपक्कफलोष्ठि मृगाक्षि । ऋजुदले युगलौ पश्य कान्ते ।
परिमुक्तमले कमले अली । तव मुखे नयने इव भ्रम तौ ॥ २ १ ॥]

दोहअरूअसमक्कमपुव्वो । लहुचगणो जइ सा चलमज्झा ॥ ३ ॥

[दोधकरूपसमक्रमपूर्व । लघुश्चतुर्मात्रो यदि सा चलमध्या ॥ ३ ॥]

चलमज्झा लोणुअस्स [चलमध्या लोणुकस्य] ।

पेच्छ पिए धवले ससिबिंबे । हरिणपअकणअ पडिहाइ ॥
चन्दणचच्चिअए तुह वच्छे । कसण थणेक्कमुह व विहाइ ॥ ३ १ ॥

[प्रेक्षस्व प्रिये धवले शशिबिम्बे । हरिणपदाङ्कन प्रतिभाति ।
चन्दनचर्चिते तव वक्षसि । कृष्ण स्तनैकमुखमिव विभाति ॥ ३ १ ॥]

विसमे चलणे उवचित्तअ । दुअविलबिअअ जइ सेसए ॥
इअ एरिसलक्खणसजुअ । कइअणेहि कअ हरिणप्पअ ॥ ४ ॥

[विषमे चरणे उपचित्रकम् । द्रुतविलम्बितक यदि शेषयो ।
इतीदृशलक्षणसयुतम् । कविजनै कृत हरिणपदम् ॥ ४ ॥]

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१ वेगवत्या २ वटपक्वफलौष्ठि ३ ऋजुदले ४ हे कान्ते कमले अलिन भ्रमरस्य युगले पश्य ५ दोधकाकारस्य यौ समपादौ तत्पूर्व प्रथमो लघुचगण ६ पदाङ्कण

हरि[ण]प्पअ दुग्गसीहस्स [हरिणपद दुर्गसिंहस्य]।

णवकेअइकेसरधूसरे । महुअरे कुसुमम्मि मिलतओ ॥
हसिओन्व सिएण दुरेहओ । अबुह मा भम रे भमरे तुम ॥ ४ १ ॥

[नवकेतकीकेसरधूसरे । मधुकरे कुसुमे मिलन् ॥
हसित इव सितेन द्विरेफ । अबुध मा भ्रम रे भ्रमरे त्वम ॥ ४ १ ॥]

णिहणोअरतगुरुचा ग । जत्थ समा हि एक्कगुरुपुव्वा ॥
चरणा हवंति इअ जिस्सा । केउमई कईहिं भणिआ सा ॥ ५ ॥

[निधन उदर अन्त गुरवश्चतुर्मात्रा ग । यत्र, समो हि एकगुरुपूर्वा ॥
चरणौ भवत इति यस्या । केतुमती कविभिर्भणिता सा ॥ ५ ॥]

केउमई तस्सेअ [केतुमती तस्यैव]।

तरलेहिं तारकसणेहि । सुंदरि जे णिएसि णअणेहिं ॥
मअरद्धआणुगअरूआ । ते सुहआ जिअंति जिअलोए ॥ ५ १ ॥

[तरलाभ्या तारकृष्णाभ्याम् । सुन्दरि या-पश्यसि नयनाभ्याम् ।
मकरध्वजानुगतरूपा । ते सुभगा जीवन्ति जीवलोके ॥ ५ १ ॥]

जत्थेदवज्जा पढमे तइज्जे । उवेदवज्जा बिदिए चउत्थे ॥
अक्खाणिआ सा भणिआ कईहि । कुमुद्दइए उवजाइमज्झे ॥ ६ ॥

[यत्रेन्द्रवज्रा प्रथमे तृतीये । उपेन्द्रवज्रापि द्वितीये चतुर्थे ॥
आख्यानिकी सा भणिता कविभि । कुमुद्वत्या उपजातिमध्ये ॥ ६ ॥]

अक्खाणिआ लोणुअस्स [आख्यानिकी लोणुकस्य]।

रण्ण वर सेविअए सवग्ध । विस वर दुट्ठभुअगमस्स ॥
वाही वर दुम्मरण रण च । ण वासओ दुज्जणमज्झआरे ॥ ६ १ ॥

[अरण्य वर सेव्यते सव्याघ्रम् । विष वर दुष्टभुजगमस्य ।
व्याधिर्वर दुर्मरण रण च । न वासो दुर्जनमध्ये ॥ ६ १ ॥]

इमा पलत्ता विवरीअपुव्वा । अक्खाणिअ च्चेअ विवज्जएण ॥ ७ ॥

[इय प्रलपिता विपरीतपूर्वा । आख्यानिक्येव विपर्ययेण ॥ ७ ॥]

विवरीआक्खाणिआ ललिअसहावस्स [विपरीताख्यानिका ललितस्वभावस्य]।

सचन्दणा णीलमुहा बद्धए । गधधपुप्फधअगुंजमाणा ॥
सहंति कदप्पपहुप्पवेसे । वज्जतसखव्व सिअत्थणा से ॥ ७ १ ॥

[सचन्दनौ नीलमुखौ बध्वा । गन्धान्धपुष्पधयगुञ्जमानौ ॥
शोभेते कन्दर्पप्रभुप्रवेशे । वाद्यमानशङ्खाविव सितस्तनावस्या ॥ ७ १ ॥]

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१ भ्रमरेण २ पश्यसि

सअलसअलउत्तरतला । चउतगणा गुरुअ च अतए ॥
तणुलहुमुहगा दुचा जुए । तमवरपत्तमिण तओ सम ॥ ८ ॥

[सकल-सकल उत्तर अन्त ला । चत्वारस्त्रिमात्रा गुरुश्चान्ते ॥
तनु-लहु मुख गौ द्वौ चतुमात्रौ युगे । तदपरवक्त्रमिन तत समम् ॥ ८ ॥]

अवरपत्त सुद्धसहावस्स [अपरवक्त्र शुद्धस्वभावस्य] ।

करिवर भरॅ मा सरतए । कमलमुणालवणाइ सीसए ॥
करिणिकरि णिवेसिआइ ए । भणसु सआ सुहिओ व को जणो ॥ ८ १ ॥

[करिवर स्मर मा सरोन्तरे । कमलमृणालजलानि कथ्यते ।
करिणीकरे निवेशितानि हे । भण सदा सुखित एव को जन ॥ ८ १ ॥]

णवर अवरवत्तपाअअते । अहिअअरेक्कगुरुम्मि फुल्लिअग्गॉ ॥ ९ ॥

[कवल अपरवक्त्रपादान्ते । अधिकनरकगुरौ पुष्पिताग्रा ॥ ९ ॥]

फुल्लिअग्गा कालिआसस्स [पुष्पिताग्रा कालिदासस्य] ।

अवणअविडओ णईपलासो । पवणवसा धुणिपक्कपण्णहत्थो ॥
दवदहणविवण्णजीविआण । सलिलमिवेस दएइ पाअवाण ॥ ९ १ ॥

[अवनतविटपो नदीपलाश । पवनवशाद्धुतैकपर्णहस्त ।
दवदहनविपन्नजीविताना । सलिलमिवैष ददाति पादपानाम् ॥ ९ १ ॥]

तॅत्थाइतइज्जुॅले परेण । जुत्ते भद्दविराडिआ पलत्ता ॥ १० ॥

[तत्रादि तृतीय ऋजुके परेण । युक्ते भद्रविराटिका प्रलपिता ॥ १० ॥]

भद्दविराडिआ अगारगणस्स [भद्रविराटिका अङ्गारगणस्य] ।

सझापणओ णिमीलिअच्छ । देहद्ध फुरिआहरोट्ठसोह ॥
गोरीअ वहेइ जो हसतो । सो रद्दो उवणेउ मगल वो ॥ १० १ ॥

[सध्याप्रणतो निमीलिताक्ष । देहार्ध स्फुरिताधरोष्ठशोभम् ॥
गौर्या वहति यो हसन् । स रुद्र उपनयतु वो मङ्गलम् ॥ १० १ ॥]

पचता लहुत्तरा गुरुद्दअ च । समेसु उज्जुआहिआ मई जरा(वा)ई ॥ ११ ॥

[पञ्च त्रिमात्रा लघुत्तरा गुरुद्वय च । समयो ऋजुकाधिका मती यवादि ॥ ११ ॥]

जर(व)मई कलाणुराअस्स [यवमती कलानुरागस्य] ।

मत्तहत्थिपाअपीढपेल्लिआइ । कलकपकभीअजीअमेल्लिआइ ॥
सामिअप्पसाअजाअणीरिणाइ । भडाण जीविआइ किं गआइ
ताइ ॥ ११ १ ॥

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१ स्मर २ कथ्यते, इष्टस्मरण दु खमेवभवति ३ पुष्पिताग्रा ४ पुष्पिताग्रायाम् ५ तृतीयलघौ ६ ईर्ष्यया ७ त्यक्तानि ८ अनृणानि

[मत्तहस्तिपादपीठप्रेरितानि । कलङ्कपङ्कभीतजीवत्यक्तानि ॥
स्वामिप्रसादजातनिऋणानि । भटाना जीवितानि किं गतानि तानि[१] ॥ ११ १ ॥]

मई जरा(वा)इआ कमुक्कमेण जत्थ । छप्पआवली कइहि सा पलत्ता ॥१२॥

[मती यवादि क्रमोत्क्रमेण यत्र । षट्पदावली कविभि सा प्रलपिता ॥ १२ ॥]

छप्पआवली दुग्गसत्तिस्स [षट्पदावली दुर्गशक्ते] ।

मणिप्पहा णहोह केसरुल्लएहिं । लक्खणकिअगुलीदलुल्लएहिं ॥
धरित्तिदेव्वअव्व मच्चमाणिअव्व । मुद्धिए विहासि पाअपकएहिं ॥१२ १॥

[मणिप्रभनखौघकेसरकवद्भि । लक्षणाङ्किताङ्गुलीदलवद्भि ॥
धरित्रीदेवतेव मर्त्यमानितेव । मुग्धिके विभासि पादपङ्कजै ॥ १२ १॥]

पढमतइअए गीई बीअचउत्थमि खवओ जीए ।
सअललहुअणिहणगुरू सिहत्ति सा उक्कमेण भणिआ खजा ॥ १३ ॥

[प्रथमतृतीययोर्गीति द्वितीयचतुर्थयो स्कन्धको यस्या ।
सकललघुनिधनगुरु शिखेति सा व्युत्क्रमेण भणिता खञ्जा ॥ १३ ॥]

सिहा सुद्धसहावस्स [शिखा शुद्धस्वभावस्य] ।

कमलवणसरसपसरिअरअपरिमलमिलिअभसलउलमुहलो
मुहलसिअविहअविलुलिअकुवलअदलकसणसअलसरवरणिअरो ।
णिअरपरिगलिअतरुवरसकुसुमपहखलणविमणपहिअजणो
पहिअजण गमणगअमण भण पिअअम कमिह ण तवइ णवर सरओ ॥ १३ १ ॥

[कमलवनसरसप्रसृतरज परिमलमिलितभ्रमरकुलमुखरा
मुखरसितविहगविलुलितकुवलयदलकृष्णसकलसरोवरनिकरा ।
निकरपरिगलिततरुवरसकुसुमपथस्खलनविमन पथिकजना
पथिकजन गमनगतमनसं भण प्रियतम कमिह न तपति केवल शरत् ॥ १३ १ ॥]

अहवा अण्णस्स [अथवा अन्यस्य] ।

खणपसरिअहरगलगरलकसणघणघडणजणिअरणरणअ
णिअदइअविविहगुणसुमरणपरिगलिअविरहिजणगुरुसुहपसर ।
णवरिअ सिअमणहरकुडअमअणघणसुरहिकुसुमवणगहणं
सवइ घणसमअस(म)विरअमिह तुह पइ वइरि[२] सअलपरिअण सुअणो ॥ १३ २ ॥

[क्षणप्रसृतहरगलगरलकृष्णघनघटनाजनितरणरणकम्
निजदयितविविधगुणस्मरणपरिगलितविरहिजनगुरुसुखप्रसरम् ।

१ शपते २ वैरिण(ण ?) घनसमयम्

केवल सितमनोहरकुटजमदनघनसुरभिकुसुमवनगहनम् ।
शपति घनसमयमविरतमिह तव प्रभो वैरी सकलपरिजनशून्य ॥ १३ २ ॥]

खजा अङ्गारगणस्स [खञ्जा अङ्गारगणस्य] ।

गरुअणवसअलजलहरपउरबहुतलिवडणपडिअमहिहरसिरो
विउलगअणतलपसरिअसुरधणुपरिभमिररुइरदिअणिवहो ।
सुहिअसिहिउलकअकलअलविरहिजणजणिअअइदुसहरणरणओ
इअ पिअअम गम(ण)गअमण भण कमिह ण खलइ पढमघण
समओ ॥ १३ ३ ॥

[गुरुकनवसजलजलधरप्रचुरबहुतडित्पातपतितमहीधरशिरा
विपुलगगनतलप्रसृतसुरधनु परिभ्रमणशीलरुचिरद्विजनिवह ।
सुखितशिखिकुलकृतकलकलविरहिजनजनितातिदु सहरणरणक
इति प्रियतम गमनगतमन भण कमिह न स्खलति प्रथमघनसमय ॥ १३ ३ ॥]

अहवा अण्णस्स [अथवा अन्यस्य] ।

हरइ णवसरसविअलिअमणहरवरकुसुमसुरहिरअणिअरवहो
कलकणिरभमिरभमरउलबहलथिरमहुररवणिअरमुहलो ।
मअमुइअतरुणपरहुअघणकलअलभरिअसअलदिअ(स)णहविवरो
विरहिअणहिअअमविरअपसरिअमहुसमअसिसिरसुहपवणो ॥ १३ ४ ॥

[हरति नवसरसविगलितमनोहरवरकुसुमसुरभिरजोनिकरवह
कलक्वणितभ्रान्तभ्रमरकुलबहलस्थिरमधुररवनिकरमुखर ।
मदमुदिततरुणपरभृतघनकलकलभृतसकलदिशानभोविवर
विरहिजनहृदयमविरतप्रसृतमधुसमयशिशिरसुखपवन ॥ १३ ४ ॥]

पचससारहूए बहुलत्थे लक्खलक्खणविसुद्धे ।
एत्थ सअभुच्छदे अद्धसम परिसमत्तमिण ॥ १४ ॥

[पञ्चाशसारभूते बहुलार्थे लक्ष्यलक्षणविशुद्धे ।
अत्र स्वयभूच्छन्दसि अर्धसम परिसमाप्तमिदम् ॥ १४ ॥]

३ प्राकृतसारः ।

रसचा पगोरपरवक्क । पगुणपरमज्झगा गुरू ॥
पुव्वतइअगदुछा सगुरू । जइ णदिणी णिहणअम्मि उग्गआ ॥ १ ॥

[षट् चतुमात्रा पर उदर पर वक्रा । प्रगुण पर मध्य गा गुरु ।
पूर्वतृतीयगौ द्वौ षण्मात्रौ सगुरू । यदि नन्दिनी निधने उद्गता ॥ १ ॥]

उग्गआ अब्भुअस्स [उद्गता अद्भुतस्य]।

भुवणाहिव विमलतेअ- । मतणुअमणुत्तम विहु ॥
मुक्कसअलपसुपासमल । परम पुराणपुरिस णम सिव ॥ १ १ ॥

[भुवनाधिप विमलतेजस । अतनुकमनुत्तम विभुम् ।
मुक्तसकल्पशुपाशमल । परम पुराणपुरुष नमामि शिवम ॥ १ १ ॥]

तइअक्खर सह परेण । तइअचरणम्मि जुज्जए ॥
त भणति किर सोरहअ । समदु(मु)ग्गआइ जइ सेसलक्खण ॥ २ ॥

[तृतीयाक्षर सह परेण । तृतीयचरणे युज्यते ।
तद्भणन्ति किल सौरभक । सममुद्गतया यदि शेषलक्षणम् ॥ २ ॥]

सोरहअ इसहलस्स [सौरभक निषधरस्य]।

छणचदबिंबसरिसेण । समहुर[स]सगगधिणा ॥
कोमलेण कमलेण व त । अहिअ विहासि वअणेण मुद्धिए ॥ २ १ ॥]

[क्षणचन्द्रबिम्बसदृशेन । समधुरससगन्धिना ।
कोमलेन कमलेनेव त्व । अधिक विभासि वदनेन मुग्धिके ॥ २ १ ॥]

जइ उग्गआइ पमुहमि । तइअचरणस्स छलहू ॥
सअलणिउणजणसगहिअ । इणमो मुणेह ललिअस्स लक्खण ॥ ३ ॥

[यद्युद्गताया प्रमुखे । तृतीयचरणस्य षट् लघव ॥
सकलनिपुणजनसगृहीत । एतज्जानीहि ललितस्य लक्षणम् ॥ ३ ॥]

ललिअ कलाणुराअस्स [ललित कलानुरागस्य]।

अरविंदसदमअरद । भमिरभमरधआरिअ ॥
विमलबहलसलिलग्घविअ । कमलाअर विसइ वारणाहिरो(वो) ॥३ १॥

[अरविन्दसान्द्रमकरन्द । भ्रमणशीलभ्रमरान्धकारितम् ॥
विमलबहुलसलिलपूर्ण । कमलाकर विशति वारणाधिप ॥ ३ १ ॥]

ग च्छो चा परमज्झपुव्वंदोतगुरुज्जू । पजुअ उरमुहल, वसुज्जुणो ग ।
दसलहु गुरु दुलँगा । पर्चुविअमिह सअलकईहि णिबद्ध ॥ ४ ॥

[ग षण्मात्र चतुर्मात्रा पर मध्य-पूर्व द्वि अन्त गुरु ऋजव ।
पञ्चमात्रयुग उरर मुख ल, वसु ऋजवो ग ॥
दशलघु-गुरु द्विलगौ । प्रचुपितमिह सकलकविभिर्निबद्धम् ॥ ४ ॥]

पचुविअ उब्भडस्स [प्रचुपितमुद्भटस्य]।

वासारत्तसमप्पिओ णिरण्णअरूओ । पडओव्व सअलमेहपुजसोहो ॥
कुणइ असइहिअए । बहलरअणितमणिअरो गुरुतोस ॥ ४ १ ॥

[वर्षारात्रसमर्पितो निर वररूप । पटक इव सकलमेघपुञ्जशोभ ॥
करोति असतीहृदये । बहलरजनितमोनिरो गुरुतोषम् ॥ ४ १ ॥]

एअ चेअ भणंति वा उअत्थिअउव्व । दुगुणे तइअकमंमि वड्ढमाण ॥ ५ ॥

[एव चैव भणन्ति वा उपस्थितपूर्वं । द्विगुणे तृतीये कृते वर्धमानम् ॥ ५ ॥]

वड्ढमाण रविवप्पस्स [वर्धमान रविवप्रस्य]।

सुद्ध सोम्मसहावअ समप्पिअचित्त । णिहुअ ललहविलासिणीविअड्ढ ।
अमअरसगुरुअअ णिहुअमहुरलविर । घरघरिणिसुरअमुवलब्भइ
कत्तो ॥ ५ १ ॥

[शुद्ध सौम्यस्वभाव समर्पितचित्त । निभृत लटभविलासिनीविदग्धम् ॥
अमृतरसगुरुक निभृतमधुरलपनशील । गृहगृहिणीसुरतमुपलभ्यते कुत ॥ ५ १ ॥]

चाँ दोतोउरगा गुरू तइज्जअपाए । अवर पचुविअलक्खण असेस ।
सा सुद्धविराडिआ तहि । जइ पढमगणविरइ आविसह त ॥ ६ ॥

[चतुर्मात्रा द्वि अन्त उदर गा गुरुस्तृतीयपादे । अपर प्रचुपितलक्षणमशेषम् ।
सा शुद्धविराटिका तत्र । यदि प्रथमगणविरति आविषह तत् ॥ ६ ॥]

सुद्धविराडिआ सुद्धसालस्स [शुद्धविराटिका शुद्धशीलस्य]।

हत्थारोविअरुद्चदबिंबकवोले । गुणसभ[र]णगलतबाहधारे ॥
थोरत्थणि मज्झखामिए । परिमिंससि ससिस भण कस्स कए ण ॥ ६ १ ॥

[हस्तारोपितविस्तृतचन्द्रबिम्बकपोले । गुणसस्मरणगलद्बाष्पधारे ॥
स्थूलस्तनि क्षाममध्यके । परिमृशासि श्वसिसि भण कस्य कृते ननु ॥ ६ १ ॥]

आविसह ललिअसहावस्स [आवृषभ ललितस्वभावस्य]।

दुक्खे दुक्खिअओ सुहम्मि वड्ढिअसोक्खो ।
हरिणो जह समवड्ढिअम्मि चदे ॥
चदस्स तहा ण तेत्तिअ । परिहरइ णिअअपइइ किमणुज्जु ॥ ६ २ ॥

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१ इति पूर्वार्धम् २ अष्टौ लवव ३ द्वौ लो गौ ४ प्रचुपितम् ५ निरन्वयरूप असबद्धस्वरूप पटक इव ६ प्रचुपितमुपस्थितपूर्वम् ७ निभृतमनुत्कटम् ८ चगण तत्र द्विगुरुरन्तगुरुर्म यगुरुर्गुरवरतृताये पादे ९ परिमृशासि श्वसिषि १० अनृजु

[दु खे दु खितो सुखे वर्धितसौख्य । हरिणो यथा समवर्धिते चन्द्रे ।
च द्रस्य तथा न तावत् । परिहरति निजकप्रकृतिं किमनृजु ॥ ६ २ ॥]

चत्तारि असआ पाए दोदोअक्खरसजुआ ।
लहुअ णाइवण्णादो त सिलोअस्स लक्खण ॥ ७ ॥

[चत्वारोऽशका पादे द्विद्वि अक्षरसयुता ।
लघुक नादिवर्णात् तच्छ्लोकस्य लक्षणम् ॥ ७ ॥]

सिलोओ छइल्लस्स [श्लोक छइल्लस्य]।

चदबिंब व्व कतिल्ल पुडरीअ व्व कोमल ॥
सव्वलोअ सुहावेउ मुह ते केण णिम्मिअ ॥ ७ १ ॥

[च द्रबिम्बमिव कान्तिमत् पुण्डरीकमिव कोमलम् ।
सर्वलोक सुखयितु मुख ते केन निर्मितम् ॥ ७ १ ॥]

पञ्चम ल तिग वत्त सुवत सत्तमे अ ले ।
समपाए पुणो पच्छा पच्छावत्त विवज्जए ॥ ८ ॥

[पञ्चम ल त्रयो गा वक्त्र सुवक्त्र सप्तमे च ले ।
समपादे पुन पथ्या पथ्यावक्त्र विपर्यये ॥ ८ ॥]

वत्त विअड्ढस्स [वक्त्र विदग्धस्य]।

सव्वविग्गहणेआरा पत्ता कड(ण्ह)ज्जुणा कण्णं ।
धरिआ तेण ते दे(दो)वि एअ त माणअ जाण ॥ ८ १ ॥

[सर्वविग्रहनेतारौ प्राप्तौ कृष्णार्जुनौ कर्णम् ।
धृतौ तेन ते द्वावपि एतत्तन्मानक जातम् ॥ ८ १ ॥]

सुवत्त सुहडराअस्स [सुवक्त्र सुभटराजस्य]।

एअ कामस्स अगअ कअ स(म)सी पिणाइणा ।
देंति अच्छीसु कामिणी तेण कज्जेण कज्जलं ॥ ८ २ ॥

[एतत्कामस्याङ्कक कृत मषी पिनाकिना ।
ददत्यक्षिषु कामिन्यस्तेन कारणेन कज्जलम् ॥ ८ २ ॥]

पच्छा सुद्धसहावस्स [पथ्या शुद्धस्वभावस्य]।

अवणेउ ससी जाव कलक किर झिज्जए ।
ताव त तारिस चेअ को णासेइ पुराकअ ॥ ८ ३ ॥

[अपनेतु शशी यावत्कलङ्क किल क्षीयते ।
तावत्स तादृश एव, को नाशयति पुराकृतम् ॥ ८ ३ ॥]

पच्छावत्त चदराअस्स [पथ्यावक्त्र च द्रराजस्य]।

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१ आद्यवर्णाल्लघुद्वय न भवति २ श्लोक एव ३ वक्त्रम् ४ [ने]तारौ ५ तन्मानकं जातम्

पत्तो तुज्झ मुहच्छविं चंदो चंदाअण काउ ॥
जाअ णवर लछण अहिअ पुण्णमासीए ॥ ८ ४ ॥

[प्राप्तस्तव मुखच्छविं चन्द्रश्चान्द्रायण कृत्वा ।
जात केवल लाञ्छन अधिक पूर्णमास्याम् ॥ ८ ४ ॥]

वत्त तमेव चवला सागरा[१] जइ लत्तअ ।
वत्त अ होइ चवलापच्छाए सुमणोहर ॥ ९ ॥

[वृत्त तदेव चपला सागराद्यदि लत्रयम् ।
वृत्त भवति चपलापथ्याया सुमनोहरम् ॥ ९ ॥]

चवलापच्छा छइल्लाण [चपलापथ्या छदल्लानाम्] ।

चदण चदकिरणा कप्पूर मलआणिला ।
ता सुहावेंति हिअअ जा पासे पिअमाणुस ॥ ९ १ ॥

[चन्दन चन्द्रकिरणा कर्पूर मलयानिला ।
तावत्सुखयन्ति हृदय यावत्पार्श्वे प्रियमनुष्य ॥ ९ १ ॥]

सेअँ[२]वमएण विउला चउभेआ, पिंगलस्स अट्ठविहा ।
तिस्सा[३] परिवाँडीए[४] को सक्कइ लक्खणं काउ ॥ १० ॥

[सैतवमतेन विपुला चतुर्भेदा, पिङ्गलस्य अष्टविधा ।
तस्या परिपाट्या क शक्नोति लक्षण कर्तुम् ॥ १० ॥]

अट्ठक्कु(क्ख)राइ पढमे बारह बीअमि सोरह तइए ।
वीस चउत्थे पाए पअचउरुद्ध इम भणिअ ॥ ११ ॥[५]

[अष्टाक्षराणि प्रथमे द्वादश द्वितीये षोडश तृतीये ।
विंशतिश्चतुर्थे पादे पदचतुरूर्ध्वमिद भणितम् ॥ ११ ॥]

पअचउरद्ध ललहसहावस्स [पदचतुरूर्ध्वे ललितस्वभावस्य] ।

सपुण्णचदवअणा । विणिद्दणीलुप्पललोललोअणा ॥
जस्स थोरथणिआ घणिआ छदाणुवत्तिणी ।
अच्छउ जत्थ तत्थ सलह(हल)च्चिअ तस्स णवरि जीविअ ॥ ११ १ ॥

[सपूर्णचन्द्रवदना । विनिद्रनीलोत्पललोललोचना ॥
यस्य स्थूलस्तनी गृहिणी छन्दानुवर्तिनी ।
अस्तु यत्र तत्र सफलमेव तस्य केवल जीवितम् ॥ ११ १ ॥]

सव्वाइ उज्जुआइ दो दो वक्काइ जत्थ पमुहम्मि ।
एसो पच्छावीडू[६], आवीडू जस्स णिहणम्मि ॥ १२ ॥

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१ सागरादाद्यचतुष्टयाल्लघुत्रय भवति २ सैतव ३ विपुलाया ४ परिपाट्या परपरया ५ आस्ताम्
६ पथ्यापीड

[सर्वाणि ऋजुकानि द्वे द्वे वक्रे यत्र प्रमुखे ।
एष पथ्यापीड आपीडो यस्य निधने ॥ १२ ॥]

पच्छापीड्ड ल्हुअस्स [पथ्यापीड ल्हुकस्य] ।

एण्हि तइ मह कअ । माअड्ढिअतरुणिमणपसर ॥
अग्गे विरइअरइसुहमसरिसगुण ।
दुक्ख पिअ दरसिअबहुविहलल्लिअमणिअरव ॥ १२ १॥

[इदानीं त्वया मम कृत । आकृष्टतरुणीमन प्रसर ॥
अङ्गे विरचितरतिसुख असदृशगुण ।
दु ख प्रिय दर्शितबहुविधललितमणितरव ॥ १२ १ ॥]

आपीड्ड तस्सेअ [आपीड तस्यैव] ।

सहि रइसुहसारो । सअलभुअणकअपरिओसो ॥
दरसिअबहुविहतरुणिहिअअराओ ।
सहइ मह पअडविविहगुणसअसुहअ कतो ॥ १२ २ ॥

[सखि रतिसुखसार । सकलभुवनकृतपरितोप ॥
दर्शितबहुविधतरुणीहृदयराग ।
शोभते मम प्रकटविविधगुणशतसुभग का-त ॥ १२ २ ॥]

पढमो[1] बीएण सम पण्हट्टइ मजरी एसा ।
तइएण सम लवली परेण सह अमअधारेत्ति ॥ १३ ॥

[प्रथमो द्वितीयेन सम परिवत्यते (?) मञ्जरी एषा ।
तृतीयेन सम लवली, परेण सह अमृतधारा इति ॥ १३ ॥]

मजरी अगारगणस्स [मञ्जरी अङ्गारगणस्य] ।

फंलिणि[2]कुसुमवररअगोरे । घ(ध)णथणहरवट्टे ॥
उअह घडिअपिअअमणहवअमग्गो ।
लहइ कणअकलसठविअणवकिसलअसोह ॥ १३ १ ॥

[प्रियगु कुसुमवररजोगौरे । गृहिणीस्तनभरपट्टे ॥
पश्यत घटितप्रियतमनखपदमार्ग ।
लभते कनककलशस्थापितनवकिसलयशोभाम् ॥ १३ १ ॥]

लवली सुद्धसहावस्स [लवली शुद्धस्वभावस्य] ।

धवलकमलपरिमलुद्धा । रुणरुणिअजणिअजणमणपरिओसा ॥
कुसुमरअविलित्ता । भण कमिह ण हरइ सरअपमुइअभसलाली ॥ १३ २ ॥

[धवलकमलपरिमललुब्धा । रुणरुणितजनितजनमन परितोषा ।
कुसुमरजोविलिप्ता । भण कमिह न हरति शरत्प्रमुदितभ्रमरालि ॥ १३ २ ॥]

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१ आपीड एव यत्र प्रथम पाद द्वितीयेन सह प्रवर्तते　　२ प्रियगु

अमअ गारा तस्सेअ [अमृतधारा तस्यैव] ।

मणमणिअकणअरसणाण । सललिअथरहरिअथणअजुअलाण ॥
मुणिमवि हरइ उअ तह कह कह वि तरुणीण ।
विसमरअविलासो ॥ १३ ३ ॥

[मणमणितकनकरशनाना । सललितकम्पितस्तनयुगलानाम् ।
मुनिमपि हरति पश्य तथा कथकथमपि तरुणीना । विषमरतविलास ॥ १३ ३ ॥]

पचससारहूए बहु[ल]त्थे लक्खलक्खणविसुद्धे ।
एत्थ सअभुच्छदे पाउअसारो परिसमत्तो ॥ १४ ॥

[पञ्चाशसारभूते बहुलार्थे लक्ष्यलक्षणविशुद्धे ।
अत्र स्वयभूच्छन्दसि प्राकृतसार परिसमाप्त ॥ १४ ॥]

४ उत्साहादीनि ।

जो पाउअस्स सारो तस्स मए लक्खलक्खण सिट्ठ ।
एत्ताहे अवहसे साहिज्जत णिसामेह ॥ १ ॥

इहिआरा विंदुजुआ पआवसाणम्मि जह हुवति लहू ।
तह कत्थवि छंदवसा काअव्वा उहुहआरा वि ॥ २ ॥

[य प्राकृतस्य सार तस्य मया लक्ष्यलक्षण शिष्टम् ।
अधुना अपभ्रशे कथ्यमान निशामयत ॥ १ ॥

इहि कारा बिन्दुयुता पदावसाने यथा भवन्ति लघव ।
तथा कुत्रापि छन्दोवशात् कर्तव्या उहुह कारा अपि ॥ २ ॥]

उआरो बिंदुजुओ पआवसाणम्मि लहू। चउमुहस्स जहा—[उकारो बि दुयुत पदावसाने लघु । चतुर्मुखस्य यथा—]

हउँ अज्जुणु तुम्ह एउ रणु ॥ २ १ ॥

[अहमर्जुनो, यूयम्, एतद्रणम् ॥ २ १ ॥]

हुआरो तस्सेअ [हुकार तस्यैव]।

को महुँ जीअतहुँ णेइ धणु ॥ २ २ ॥

[को मम जीवतो नयति धनु ॥ २ २ ॥]

हआरो तस्सेअ [हकार तस्यैव]।

" **णिअणामपआसह । सुरह सआसह ॥ २ ३ ॥**

[निजनामप्रकाशानाम् । सुराणा सकाशानाम् ॥ २ ३ ॥]

बिण्णिवि एओ सुद्धा पआवसाणम्मि जह हुवति लहू ।
आईमज्झते वा वजणमिस्सा तह च्चेअ ॥ ३ ॥

[द्वावपि ए ओ शुद्धौ पदावसाने यथा भवत लघू ।
आदिमध्यान्तेषु वा व्यञ्जनमिश्रौ तथा चैव ॥ ३ ॥

जें तें कें वि पुत्तिएँ देंति पइ । तेहिँ करेज्जसु रज्ज ॥
जों सों कोंवि सुहउ वि ढेण्ढणओं ।
तहों सिरें णिवडउ वज्ज ॥ ३ १ ॥

[ये ते केपि पुत्रिके ददति तुभ्य । तै कुरुष्व राज्यम् ॥
योसौ कोपि सुभगोपि शून्य । तस्य शिरसि निपततु वज्र ॥ ३ १ ॥

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१ पदावसाने २ हिं at the end of a word is usually short, except at the end of a Pāda It is not shown as short here and elsewhere in this book

छच्चा उरगा दुवासला तइअपचमत्ति ।
कइणो उच्छाहलक्खण एरिस भणति ॥ ४ ॥

[षट् चतुर्मात्रा उदर गौ द्विपार्श्वलौ तृतीयपञ्चमाविति ।
कवय उत्साहलक्षणमीदृश भणन्ति ॥ ४ ॥]

उच्छाहो धुत्तस्स [उत्साहो धूर्तस्य]।

समुहे तमहारि वीर सरवम्मिअगवग
पहरति सरोसरहसउच्छलिअउत्तमग ।
उत्थल्लिअमडलग्गपुणरुत्तदिण्णघाअ
जे ते मरणेक्कचित्त सुमरत पहुप्पसाअ ॥ ४ १ ॥

[समुखे वीरा शरवर्मिताङ्गोपाङ्गा
प्रहरन्ति सरोषसरभसोच्छलितोत्तमाङ्गा ।
उच्छलितमण्डलाग्रपुनरुक्तदत्तघाता
ये ते मरणैकचित्ता स्मृत्वा प्रभुप्रसादम् ॥ ४ १ ॥]

चोद्दहपढमतइअ[च]रणे। बारह बीअचउत्थे ॥
दुवह[अ]लक्खण एत्तलउ। होइ अवहससत्थे ॥ ५ ॥

[चतुर्दश प्रथमतृतीयचरणयो । द्वादश द्वितीयचतुर्थयो ॥
द्विपथकलक्षणमेतावन्मात्र। भवति अपभ्रशशास्त्रे ॥ ५ ॥]

दुवहउ जहा [द्विपथको यथा]।

अम्मिअ करह दुसीलअउ। णीरिउ किपि ण खाइ ॥
का वि मरुत्थलवेल्लिलिअ। तेँ हो कारणेँ विहाइ ॥ ५ १ ॥

[अम्ब! करभो दु शीलक । दत्त किमपि न खादति ॥
कापि मरुस्थलवल्लरिका। तस्या कारणे विषीदति ॥ ५ १ ॥]

तहा अ माउरदेवस्स [तथा च मातृदेवस्य]।

लद्धउ मित्त भण(म)न्तेण । रअणाअ[रु] चदेण ॥
जो सि(झि)ज्जते सि(झि)ज्जइ वि। तह मरइ मरतेण ॥ ५ २ ॥

[लब्ध मित्र भ्रमता। रत्नाकरश्चन्द्रेण ॥
य क्षीयमाणे क्षीयतेपि। तथा म्रियते म्रियमाणेन ॥ ५ २ ॥]

तेरह पढमतइअपए। बारह बीअचउत्थे ॥
उवदुवहअलक्खणमिण। होइ अवहससत्थे ॥ ६ ॥

[त्रयोदश प्रथमतृतीयपादयो । द्वादश द्वितीयचतुर्थयो ॥
उपदोहकलक्षणमिद। भवति अपभ्रशशास्त्रे ॥ ६ ॥]

उनदुवहअ धणदेवस्स [उपदोहक धनदेवस्य] ।

वच्चु(व्वु)रवणसतोसिआ । सुह अच्छत थलीहिँ ॥
दक्खारसु चक्खाविआ । कहिँ पाडिअउ थलीहिँ ॥ ६ १ ॥

[बच्चुर वनसतोषिता । सुख तिष्ठन्त स्थलीषु ॥
द्राक्षारस स्वादिता । कुत्र × × × × × × × ॥ ६ १ ॥]

बारह विसमे चलणे । चोद्दह पुण सेसएँ होति ।
जाणिज्जुह एरिसअ । अवदुवह[अ]स्स लक्खणत्ति ॥ ७ ॥

[द्वादश विषमचरणयो । चतुर्दश पुन शेषयो भवन्ति ।
ज्ञायतामेतादृश । अवदोहकस्य लक्षणमिति ॥ ७ ॥]

अवदुवहउ अज्जदेवस्स [अवदोहक आर्यदेवस्य] ।

काइँ करउँ हउँ माए । पिउ ण गणइ लग्गी पाए ॥
मण्णु धरतेँहोँ जाइ । कढिण उत्तरग भणाइ ॥ ७ १ ॥

[कि करोम्यह मात । प्रियो न गणयति लग्ना पादे ॥
मन्यु धारय त्या याति । कठिना उत्तरगा (इति) भणति ॥ ७ १ ॥]

पच चलणा सव्व मत्ताए । ति चआरा तत्थ समे ।
पपचदा कमेणावसेसए ॥
ण मुहलतसमत्तगुरु । अपुरिमाण विसमाण तइअए ॥ ८ ॥

[पञ्च चरणा सर्वे मात्राया । त्रयश्चतुर्मात्रास्तत्र समयो ।
पञ्चमात्र पञ्चमात्र चतुर्मात्र द्विमात्रा क्रमेणावशेषेषु ।
न मुख अन्त समस्तगुरु । अप्रथम विषमयो तृतीये ॥ ८ ॥

मत्ता छइल्लाण [मात्रा छइल्लस्य] ।

मित्तु मक्कडु सत्तु दहवअणु । रअ[णाअ]रु दुप्पगमु ।
सो वि बधु(बद्धु) पाहाणखंडहिँ ॥
जह रामहो तह णर[हो] । होइँ लच्छि ववसाअवंतहो ॥ ८ १ ॥

[मित्र मर्कट शत्रुर्दशवदन, । रत्नाकरो दुष्प्रगम ॥
सोपि बद्ध पाषाणखण्डै ।
यथा रामस्य तथा नरस्य । लक्ष्मीर्भवति व्यवसायवत ॥ ८ १ ॥]

पाएँ बीअएँ अहव चउत्थए । पढम चिअ पआरगणु ।
जीएँ होइ सा मत्तबालिआ ॥
तइअएँ तिअलसगएँ । णिवडअम्मि किर मत्ता(त्त)महुअरी ॥ ९ ॥

[पादे द्वितीये अथवा चतुर्थे । प्रथममेव पञ्चमात्रगण ।
यस्या भवति सा मत्तबालिका ।
तृतीये त्रिमात्रके । निपतिते किल मत्तमधुकरी ॥ ९ ॥]

बीअचलणे मत्तबालिआ गोइदस्स [द्वितीयचरणे मत्तबालिका गोविन्दस्य] ।

कमलकुमुअह एक्क उप्पत्ति । ससि तो वि कुमुआअरह ।
देइ सोक्ख कमलह दिवाअर ॥
पाविज्जइ अवस फलु । जेण जस्स पासे ठवेइउ ॥ ९ १ ॥

[कमलकुमुदयोरेका उत्पत्ति । शशी तदपि कुमुदाकरस्य ।
ददाति सौख्य । कमलस्य दिवाकर ।
प्राप्यते अवश्य फल । येन यस्य पार्श्वे स्थापितम् ॥ ९ १ ॥]

चउत्थचलणे मत्तबालिआ सुद्धसीलस्स [चतुर्थचरणे मत्तबालिका शुद्धशीलस्य] ।

पहु सकद्दमु णहु सकोअ[ण्डु] । महि सरस सलिल सरस ।
सरव मेह दिसि बहल विज्जुल ॥
पहिअअणमणमोहअरु ॥ स(ण)वरि चारु पाउसु विअभिउ ॥ ९ २ ॥

[पन्था सकर्दमो नभ सकोदण्ड । मही सरसा सलिल सरस ।
सरवा मेघा दिशि बहला विद्युत् ।
पथिकजनमनोमोहकरा । केवल चारु प्रावृड् विजृम्भिता ॥ ९ २ ॥]

उहअचरणे मत्तबालिआ गोइदस्स [उभचरणयो मत्तबालिका गोविन्दस्य] ।

पिउपरोक्खहिँ भुजग चमकति । चदेण उज्झोलअ किउ ।
ठिउ णिअत्त तत्थु जेँम जाणिउ ॥
कज्ज णिप्पच्छिम उअह । कज्जआलेँ लोअहिँ मुणिज्जइ ॥ ९ ३ ॥

[प्रियपरोक्षे भुजगा उदयन्ति । चन्द्रेण उद्योत कृत ।
स्थित निवृत्त तत्र जाने ज्ञात । कार्य निष्पश्चिम पश्यत ।
कार्यकाले लोकैज्ञायते ॥ ९ ३ ॥

बीअचलणे तइए तिअलसए मत्तमहुअरी । जहा—[द्वितीयचरणे तृतीये त्रिमात्रके मत्तमधुकरी । यथा—]

रत्ति सोक्खइँ देइ मिहुणाण । जइ एम तोँ बप्पुडा ।
चक्कवाउ किमु तहिँ विओइउ ॥
पुव्वकिअउ परिणमइ । कोवि कस्स देअउ ण लेअउ ॥ ९ ४ ॥

[रात्रि सौख्य ददाति मिथुनाना । यद्येव तर्हि वराक ।
चक्रवाक किमु तत्र वियोजित ।[१]
पूर्वकृत परिणमति । कोपि कस्य [न] ददातु न गृह्णातु ॥ ९ ४ ॥]

उहअचलणमत्तमहुअरी गोइदस्स । जहा—[उभयचरणमत्तमधुकरी गोविदस्य । यथा—]

ठामठामहिँ घाससत्तट्ट । रत्ती(त्ति)हिँ परिसठिआ ।
रोमथणवसचलिअगडआ ॥
दीसति(दीसइँ) धवलुज्जला । जोण्हाणिहाणाइँ व गोहणा ॥ ९५ ॥

[स्थाने स्थाने ग्रासस्तब्धानि । रात्र्या परिसरस्थितानि ।
रोमन्थवशचलितगण्डानि ।
दृश्यन्ते धवलोज्ज्वलानि । ज्योत्स्नानिधानानीव गोधनानि ॥ ९५ ॥]

तइअपचमचलणपमुहम्मि । जइ दोवि चआरगणु ।
तो मत्तविलासिणी इमा ॥
अह तिण्णि पआरसा । [जइ] त भणति किर मत्तकरिणि ॥ १० ॥

[तृतीयपञ्चमचरणप्रमुखे । यदि द्वावपि चतुर्मात्रौ ।
तत मत्तविलासिनी इय ।
अथ त्रय पञ्चमात्राशा । यदि ता भणन्ति किल मत्तकरिणीम् ॥ १० ॥]

मत्तविलासिणी गोइदस्य [मत्तविलासिनी गोविन्दस्य] ।

एहु विसमउ सुट्ठु आएसु । पाणतिउ माणुसहो ।
दिट्ठीविसु सप्पु कालिअउ ॥
कसु वि मारेइ धुउ । कहिँ गम्मउ काइँ किज्जउ ॥ १०१ ॥

[एष विषम सुष्ठु आदेश । प्राणान्तिको मनुष्यस्य ।
दृष्टिविष सर्प कालिय ।
कसोपि मारयति ध्रुव । कुत्र गम्यते किं क्रियताम् ॥ १०१ ॥]

मत्तकरिणी जहा तस्सेअ [मत्तकरिणी यथा तस्यैव] ।

सव्व गोविउ जइ वि जोएइ । हरि सुट्ठु वि आअरेण ।
देइ दिट्ठि जहिँ कहिँ वि राही ।
को सक्कइ सवरेवि । डड्ढणअण णेहेँ पलोट्ट[अ]उ ॥ १०२ ॥

[सर्वा गोपी यद्यपि पश्यति । हरि सुष्ठु अप्यादरेण ।
ददाति दृष्टिं यत्र कुत्रापि राधा ।
क शक्नोति सवरीतु । दग्धनयन स्नेहेन प्रवृत्तम् ॥ १०२ ॥]

जावि मिस्सा सव्वरूएहि । सा भण्णइ बहुरूआ ।
अन्तअम्मि जइ तीएँ दुवहओ ॥
सुपसिद्धा णवचलणा । एहु वत्थु व(र)ड्ढो वि जाणइ ॥ ११ ॥

[यापि मिश्रा सर्वरूपै । सा भण्यते बहुरूपा ।
अन्ते यदि तस्या द्विपथक ।
सुप्रसिद्वा नवचरणा । एषा वस्तु रड्डापि ज्ञायते ॥ ११ ॥]

बहुरूआ तस्सेअ [बहुरूपा तस्यैव] ।

देइ पाली थणह पब्भारे । तोडिम्पिणु णलिणिदलु ।
हरिविओए(एँ) सतावे तत्ती ॥
फलु अण्णहिं पाविउ । करो दइअ ज किंपि रुच्छ(च्च)इ ॥ ११ १ ॥

[ददाति गोपालिका स्तनयो प्राग्भारे । छित्वा नलिनीदल ।
हरिवियोगे सतापेन तप्ता । फलमज्ञया प्राप्त ।
करोतु दयित यत् किमपि रोचते ॥ ११ १ ॥]

व(र)ड्डा जहा [रड्डा यथा]—

जेण जाए रिउ ण कपति । सुअणा वि णदंति णवि ।
दुज्जणा वि ण मुअति चिंतए ॥
तें जाए कमणु गुणु । वरकुमारिकण्णहल वंचिउ ॥
किं तणएँण तेंण जाएण । पअपूरणपुरिसेण ॥
जासु ण कदरि दरि विवर । भरि उव्वरिउ जसेंण ॥ ११ २ ॥

[येन जातेन रिपवो न कम्पन्ते । सुजना अपि नन्दन्ति नैव ।
दुर्जना अपि न म्रियन्ते चिन्तया ।
तेन जातेन को गुण । वरकुमारीकन्याफल वञ्चितम् ।
किं तनयेन तेन जातेन । पदपूरणपुरुषेण ।
यस्य न कन्दर दरीं विवर । भृत्वा उर्वरित यशसा ॥ ११ २ ॥]

तहा अ जिणआसस्स [तथा च जिनदासस्य] ।

दु खु णासइ जिणुणुद्दाह । सइ वड्ढइ होइ जउ ।
भमइ किंत्ति जअलच्छि ढुक्कइ ॥
रविकिरणहिं सतासिउ[1] । तिमिर जेम पाउवि विणासइ ॥
दुग्गइगहणें भमताह[2] । जइ जिणचरणें ण होंत ॥
जगु अवलबणें वज्जिअउ । सअल वि णवअ पभतं[3] ॥ ११ ३ ॥

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१ Ms reads सतासिअउ २ Ms reads ममता जहइ जिणण चइण ३ Ms adds इच्छाइ

[दु ख नश्यत्येव । सदा वर्धते भवति जय ।
भ्रमति कीर्ति जयलक्ष्मी प्रवर्तते ॥
रविकिरणै सत्रासित । तिमिरमिव पापमपि नश्यति ॥
दुर्गतिगहने भ्रमता । यदि जिनचरणौ न स्याताम् ।
जगदवलम्बनेन वर्जित । सकलमपि प्रभ्रान्तम् ॥ ११ ३ ॥]

मत्ता समत्ता [मात्रा समाप्ता]।

अह वअणप्पअरण [अथ वदनप्रकरणम्] ।

छवरा अद्धाइज्ज चआरा । वअणअस्स एरिसआ पाआ ।
तेण चउत्थेण उववअणअ । वअणअतजमिआ अ मडिल्ला ॥
मडिल होइ बिहि जमउ णिवज्झइ ।
अहवा(व) चउग(उण्ह) वि सो सम(म्ब)ज्झइ ॥ १२ ॥

[षण्मात्रादय अर्धतृतीया चतुमात्रा । वदनकस्य इदृशा पादा ॥
त्रिमात्रेण चतुर्थेन उपवदनक । वदनमन्तयमिता च मडिल्ला ॥
मडिला भवति द्वाभ्या (यदि) यमक निबध्यते ।
अथवा चतुर्णामपि तत् सबध्यते ॥ १२ ॥]

उववअणअ छइल्लस्स [उपवदनक छइल्लस्य]।

जीव तावहिँ जाव जलु गगहिँ । चदणु अगरु म फेडहिँ अगहिँ ॥
घोडा वाहहिँ वरअतुरगइ । दारहिँ रमहिँ जे सुट्ठु वि चगइ(गइ)
॥ १२ १॥

• [जीव तावद्यावज्जल गङ्गाया । चन्दनमगुरु मा त्यज अङ्गे ।
अश्व वाहय । दाराभि रमस्व ये सुष्ठु शोभना ॥ १२ १ ॥]

मडिल्ला विअड्ढस्स [मडिला विदग्धस्य] ।

थिप्पइ कुट्टिज्जइ भट्टब्भड । तहिँ परिप्पति जति भट्टब्भड ॥
त घरु पाहुणेहिँ णिच्चाउलु । एतहिँ जतहिँ किउ णिच्चाउलु ॥ १२ २॥

[तिम्यते कुट्यते भृष्टाभृष्ट । तदा पर्यायान्ति यान्ति भट्टा भटा ।
तद्गृह प्राघूर्णिकै नित्याकुल । आयद्भिर्गच्छद्भि कृत निस्तडुलम् ॥ १२ २ ॥]

मडिल्ला चउपअजम(मि)आ अडिल्ला जहा [अडिला चतुष्पादयमिता अडिला यथा]--

अणिउलक(तउ)ज्जलेहिँ सा दतहिँ । पाअहिँ णेउरेहिँ सादतहिँ ।
बाहँ वलुग्गा(लग्गा) जसु गअदन्तहिँ । सा सेविज्जइ कह
गअदन्तहिँ ॥ १२ ३ ॥

[अतिमुक्तोज्ज्वलै सा दन्तै । पादाभ्या नूपुराभ्या शब्दायमानाभ्याम् ।
बाहू अवलग्नौ यस्या गजदन्ताभ्या । सा सेव्यते कथ गतदन्तै ॥ १२ ३ ॥]

उच्छाहो च्चिअ अत्थे लग्गा परि पाइमेण बधेण।
ज ज पढति लोए त त भण वअणअ सव्व ॥ १३ ॥

[× × × × × × × ।
यद्यत्पठन्ति लोके तत्तद्भण वदनक सवम् ॥ १३ ॥]

उच्छाहाण अ अत्थम्मि । दुवहअलक्खणअम्मि ।
एह पहेली सुदरिआ । होइ अवहस[अ]म्मि ॥ १४ ॥

[उत्साहाना चार्थे । द्विपथकलक्षणे ।
इय प्रहेलिका सुन्दरी । भवत्यपभ्रशे ॥ १४ ॥]

सुण्णाइ अक्खराइ णाणाछदेसु जत्थ बज्झति ।
हिअए वि वसइ अत्थो हिआलिआ भण्णए एसा ॥ १५ ॥

[शून्यान्यक्षराणि नानाछन्दसु यत्र बध्यन्ते ।
हृदयेऽपि वसत्यर्थो हृदयालिका भण्यते एषा ॥ १५ ॥]

धवलणिहेण अ पुरिसो वण्णिज्जइ जेण तेण सा धवला ॥
धवलो वि होइ तिविहो अट्ठपओ छप्पओ चउप्पाओ ॥ १६ ॥

[धवलमिषेण च पुरुषो वर्ण्यते येन तेन सा धवला ।
धवलोऽपि भवति त्रिविधोऽष्टपद षट्पदश्चतुष्पाद ॥ १६ ॥]

आइतइअचलणे । बीअचउत्थे तिण्णि ।
चगणा पचमसत्तमए । एक्ककलोणा तिण्णि ॥
जह बीअचउत्थए । तह छट्ठमए पाए ।
ता अड्ढाइज्जए । धवले अट्ठवए ॥ १७ ॥

[अर्धचतुर्थो आदितृतीयचरणयो । द्वितीयचतुर्थयो त्रय ।
चगणा पञ्चमसप्तमयो । एककलोनास्त्रय ॥
यथा द्वितीयचतुर्थयो । तथा षष्ठे पादे ॥
तत अर्धतृतीया । धवले अष्टमे ॥ १७ ॥]

पढमचउत्थे तिण्णि छआरआ । दो छा पचमबीए ॥
होति दोण्णि छआरआ तस्सि । अवरे चे पे पवरे ॥
त सुइसुहजणण ज । तं छप्पअस्स लक्खणअ ॥ १८ ॥

[प्रथमचतुर्थयोस्त्रय षण्मात्रा । द्वौ षण्मात्रौ पञ्चमद्वितीययो ।
भवतो द्वौ षण्मात्रौ तस्मिन् । अपरे चे पे प्रवरे ।
तच्छ्रुतिसुखजनन यत् । तच्छट्पदस्य लक्षणम् ॥ १८ ॥]

छचता पढ्मतइअए । छचआरा अवरे ।
सभवति जइ लक्खण । धवले चउत्थवए ॥ १९ ॥

[षण्मात्र चतुमात्रत्रिमात्रा प्रथमतृतीययो । षण्मात्रचतुर्मात्रौ अपरयो ।
सभवन्ति यदि लक्षण । धवले चतुष्पदे ॥ १९ ॥]

पढमती(बी)अचलणे छवरा । बेण्णि चआरा चा पच ॥
चउ ता(पा)वा तइअम्मि चउत्थए पाए ।
त मगलछद जाण मगलत्थे ॥ २० ॥

[प्रथमद्वितीयचरणयो षण्मात्रप्रमुखा । द्वौ चतुमात्रौ, चतुर्मात्रा पञ्च ।
चत्वार पञ्चमात्रा वा तृतीये चतुर्थे पादे । तन्मङ्गलच्छन्द जानीहि मङ्गलार्थे ॥२०॥]

ज उच्छाहेण होइ उच्छाहमगल त [यदुत्साहेन भवत्युत्साहमङ्गल तत्]।

उच्छाहलक्खण जहा [उत्साहलक्षण यथा]—

छच्चा उरदा(गा) दुपासला तइअपचमम्ति (४ ४)।

[षट् चतुमात्रा उदरगौ द्विपार्श्वलौ तृतीयपञ्चमौ इति ।]

ज हेलाइविरइअ हेलामगल त [यद्धेलाविरचित हेलामङ्गल तत्]।

छो चउ चा समेसु उरदेसु तत्थ हेला।

[षण्मात्र चत्वारश्चतुर्मात्रा समेषु उदरद्विमात्रेषु तत्र हेला ।]

वअणमगलअति वअणेण [वदनमङ्गलमिति वदनेन]।

छवरा अड्ढाइज्ज चआरा । वअण[अ]स्स एरिसआ पाआ॥ (४ १२)

[षण्मात्रप्रमुखा अर्धतृतीया चतुर्मात्रा । वदनकस्य ईदृशा पादा ॥]

इअ धवलमगलाइ जेहिँ चिअ लक्खणेहि बज्झति ।
ताइ चिअ णामाइ भणिआइ छदइत्तेहि ॥ २१ ॥

[इति धवलमङ्गलानि यैरेव लक्षणैर्बध्यन्ते ।
तान्येव नामानि भणितानि छन्दोविद्भि ॥ २१ ॥]

पचससारहूए बहु[ल]त्थे लक्खलक्खणविसुद्धे ।
एत्थ सअभुच्छदे उच्छाहाई परिसमत्ता ॥ २२ ॥

[पञ्चांशसारभूते बहुलार्थे लक्ष्यलक्षणविशुद्धे ।
अत्र स्वयभूच्छन्दसि उत्साहादीनि परिसमाप्तानि ॥ २२ ॥]

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१ In the ms the word जइ occurs after धवले

५ षट्पदजातिः ।

ज गिज्जइ पुव्वद्धे पुणो पुणो सव्वकव्वबधेसु ।
धुवअत्ति तमिह तिविह छप्पाअचउप्पअ दुवअ ॥ १ ॥

[यद्गीयते पूर्वार्धे पुन पुन सवकाव्यबन्धेषु ।
ध्रुवकमिति तदिह त्रिविध षट्पाद चतुष्पद द्विपदम् ॥ १ ॥]

गुरुओ च्चिअ एक्कलहू विरामविसअम्मि विसमसखाए ।
जमललहू लहुओ च्चिअ समसखासठिओ होइ ॥ २ ॥

[गुरुरेव एको लघु विरामविषये विषमसख्यायाम् ।
यमलौ लघू लघुरेव समसख्यासस्थितो भवति ॥ २ ॥]

पढमे परे । चउपचमे । सत्तकलाओँ जइ ।
दस मे(से)सए । त छदए । छप्पअत्ति हुवइ ॥ ३ ॥

[प्रथमे परे । चतुर्थपञ्चमयो । सप्त कला यदि ॥
दश शेषयो । तच्छन्दसि । षट्पदमिति भवति ॥ ३ ॥]

तइअपए । तह छट्ठए । एक्ककलुत्तरिअआ ॥
सत्तारह । अवसाणिआ । छप्पअजाई इमा ॥ ४ ॥

[तृतीये पदे । तथा षष्ठे । एककलोत्तरिका ।
सप्तदश- । अवसानिका । षट्पदजातय इमा ॥ ४ ॥]

एत्थ चउत्थ जहा [अत्र चतुर्थ यथा]—

ग(इ)अ चिंधइ । जसु सिद्धइ । परसमाणु जसु अप्पओ ॥
पहु एक्कहो । तइलोक्कहो । सोज्ज देव परमप्पओ ॥ ४ १ ॥

[इति चिह्नानि । यस्य सिद्धानि । परसमानो यस्य आत्मा ।
प्रभुरेकस्य । त्रैलोक्यस्य । स एव देव परमात्मा ॥ ४ १ ॥]

पढमचउत्थे । पचमबीए । जइ अट्ठकलाओँ होंति ॥
सेसे पाए । छप्पअजाई । उवजाई त भणति ॥ ५ ॥

[प्रथमचतुर्थयो । पञ्चमद्वितीययो । यदि अष्ट कला भवन्ति ।
शेषयो पादयो । षट्पदजाति । उपजातिं ता भणन्ति ॥ ५ ॥]

जहा [यथा]—

हिमरुचिरर्केति । चन्दनमनलति । मित्राण्यपि रिपवन्ति ॥
वक्रे वेधसि । विकले चेतसि । विपरीतानि भवन्ति ॥ ५ १ ॥

पढमचउत्थए । पचमबीअए । जइ णव मत्ताओ होति ॥
सेसे पाअए । त चिअ लक्खण । अवजाइ त भणति ॥ ६ ॥

[प्रथमचतुर्थयो । पञ्चमद्वितीययो । यन्ि नव मात्रा भवन्ति ।
शेषयो पादयो । तदेव लक्षण । अवजाति ता भणन्ति ॥ ६ ॥]

छट्ठा अवजाई जहा [षष्ठा अवजातिर्यथा]—

कह वि सरुहिरइ । दिट्ठइ णहव(र)वइ । थणसिहरोपरि सुपउत्ताइ ।
वेग्गे वलग्गहो । मअणतुरगहो । ण पइ ढुडुढुडु दुक्खत्ताइ ॥ ६ १ ॥

[कस्या अपि सरुधिराणि । दृष्टानि नखपदानि । स्तनशिखरोपरि सुप्रयुक्तानि ।
वेगेन आरूढस्य । मदनतुरगस्य । ननु पदानि क्रमेण दु क्षतानि ॥ ६ १ ॥]

इअ तिण्णि वि जाईओ दहाइसत्तारहावसाणाओ ।
अ(स)त्ताइणवताओ हुवति अट्ठट्ठभेदाओ ॥ ७ ॥

[इति तिस्रोऽपि जातय दशान्सिप्तदशावसाना ।
सप्तादि नवान्ता भवन्ति अष्टाष्टभेदा ॥ ७ ॥]

पचससारहूए बहुलत्थे लक्खलक्खणविसुद्धे ।
एत्थ सअभुच्छदे छप्पअजाई परिसमत्ता ॥ ८ ॥

[पञ्चाशसारभूते बहुलार्थे लक्ष्यलक्षणविशुद्धे ।
अत्र स्वयभूच्छन्दसि षट्पदजातय परिसमाप्ता ॥ ८ ॥]

६ चतुष्पदीद्विपद्यः ।

तत्थ चउप्पअजाई तिपआरा अतरद्ध[सव्व]समा ।
अन्तरसमाए भेए साहिज्जते णिसामेह ॥ १ ॥

[तत्र चतुष्पदजाति त्रिप्रकारा अन्तर अर्धं सर्वं समा ।
अन्तरसमाया भेदान् कथ्यमानान् शृणुत ॥ १ ॥]

सत्त विसमे । जइ अट्ठ समे ॥
लक्खणमिण । चपअकुसुमे ॥ २ ॥

[सप्त विषमयो । यदि अष्ट समयो ।
लक्षणमिद । चम्पककुसुमे ॥ २ ॥]

अट्ठहि विसमा । सत्तहि समा ।
भणइ एसा । सुमणोप(र)मा ॥ ३ ॥

[अष्टभिर्विषमौ । सप्तभि समौ ।
भण्यते एषा । सुमनोप(र)मा ॥ ३ ॥]

णवमत्तअति । विसमद्दुअ ।
इह त पकअ । सत्ता जुअ ॥ ४ ॥

[नवमात्रकमिति । विषमद्वयम् ।
इह तत्पङ्कज । सप्त युगम् ॥ ४ ॥]

सत्ता(त्त) अजुए । णवमत्त जुए ॥
लक्खणमिण । किर सामुद्दए ॥ ५ ॥

[सप्त अयुगयो । नव मात्रा युगयो ।
लक्षणमिद । किल सामुद्रके ॥ ५ ॥]

दस विसमे चलणे । सत्तावरे ॥
अद्धाइज्जगणो । तो कुजरे ॥ ६ ॥

[दश विषमयोश्चरणयो । सप्तापरयो ।
अर्धतृतीयगण । तत कुञ्जरे ॥ ६ ॥]

सत्त विसमे । दस अवरे चलणे ॥
त चउपअ । वम्हणाति भणति ॥ ७ ॥

[सप्त विषमयो । दशापरयोश्चरणयो ।
ता चतुष्पदीं । मल्हणमिति भणन्ति ॥ ७ ॥]

सत्ता(त्त) अजुए। एआरह मे(से)सए ॥
लक्खणमिण । किर सुहअविलासए ॥ ८ ॥

[सप्त विषमयो । एकादश शेषयो ॥
लक्षणमिद । किल सुभगविलासके ॥ ८ ॥]

विसमे एआरह । सत्तावरे ॥
त जाणह लक्खण । मअणाउरे ॥ ९ ॥

[विषमयोरेकादश । सप्त अपरयो ।
तज्जानीत लक्षण । मदनातुरे ॥ ९ ॥]

सत्ता(त्त) अजुए । बारह बीअचउत्थे ॥
त केसर । होइ अवहस[स]त्थे ॥ १० ॥

[सप्तायुगयो । द्वादश द्वितीयचतुर्थयो ।
तत्केसर । भवति अपभ्रंशशास्त्रे ॥ १० ॥]

जहा [यथा]—

विरहग्गिणो। जलइ जलद्दजलम्मि ॥
ज आलिंगि । अम्मि तहि माणसपि ॥ १० १ ॥

[विरहाग्नि । ज्वलति जलार्द्राजले ।
यदालिङ्ग्य । अम्ब तदा मानसमपि ॥ १० १ ॥]

बारह पढुमतइअए । सत्तावरे ॥
होइ भमररिछोली । किर एरिसी ॥ ११ ॥

[द्वादश प्रथमतृतीययो । सप्तापरयो ।
भवति भ्रमरपङ्क्ति । किल ईदृशी ॥ ११ ॥]

तेरह पढुमतइ(ई)अए। सेसे गिरी ॥
सा भण्णइ(ई)चउप्पआ। पकअसिरी ॥ १२ ॥

[त्रयोदश प्रथमतृतीययो । शेषयो गिरय ।
सा भण्यते चतुष्पदी । पङ्कजश्री ॥ १२ ॥]

सत्ता(त्त) अजुए। तेरह बीअचउत्थए ॥
लक्खणमिण। जाणह रावणहत्थए ॥ १३ ॥

[सप्तायुगयो । त्रयोदश द्वितीयचतुर्थयो ।
लक्षणमिद । जानीत रावणहस्तके ॥ १३ ॥]

जहा [यथा]—

पिअविरहिओ । कण्णतालहअमहुअरो ॥
दुब्भतओ । भमइ वणे वणकुजरो ॥ १३ १ ॥
[प्रियाविरहित । कर्णताल्हतमधुकर ।
दुर्भ्रान्त । भ्रमति वने वनकुञ्जर ॥ १३ १ ॥]

चोद्दह पढुमतइअचलणे । अवरे मुणी ॥
छदअम्मि कोड्डावणिआ । सा किंकिणी ॥ १४ ॥
[चतुर्दश प्रथमतृतीयचरणयो । अपरयोर्मुनय ।
छन्दसि कौतुकावहा । सा किङ्किणी ॥ १४ ॥]

सत्ता(त्त) अजुए । चोद्दह बीअचरमचलणे ॥
इणमेरिसे । सीहविअतिअत्ति पभणे ॥ १५ ॥
[सप्त अयुगे । चतुर्दश द्वितीयचरमचरणयो ॥
इदमीदृशे । सिहविक्रान्तिकेति प्रभणेत् ॥ १५ ॥]

जहा [यथा]—

वरि घल्लिउ । अप्पउ कक्करमालिहिँ ॥
ण उ कलहउ । लोअह छदेणालिहिँ ॥ १५ १ ॥
[वरमावृत । आत्मा कर्करमालाभि ।
न तु कलह लोकस्य छन्देन सखीभि ॥ १५ १ ॥]

पण्णारह विसमे तवसिणा । अवसेसए ॥
कुकुमलआ इमा भण्णए । छदे सआ ॥ १६ ॥
[पञ्चदश विषमयो तपस्विन । अवशेषयो ।
कुङ्कुमलता इय भण्यते । छन्दसि सदा ॥ १६ ॥]

सत्तासमे । पण्णारह बीअचउत्थए ॥
इअ छदए । मअरदिअत्ति सा भण्णए ॥ १७ ॥
[सप्त असमयो । पञ्चदश द्वितीयचतुर्थयो ।
इति छन्दसि । मकरन्दिकेति सा भण्यते ॥ १७ ॥]

जहा [यथा]—

णिसिआगमे । णिअसहअरिविरहवसगओ ॥
धुअपक्खओ । कमलाअरे भमइ रहगओ ॥ १७ १ ॥
[निशागमे । निजसहचरीविरहवश गत ।
धुतपक्षक । कमलाकरे भ्रमति रथाङ्ग ॥ १७ १ ॥]

सोडह पढुमतइअअपाअए। सत्ततरे ॥
एअ लक्खण समुद्दिट्ठ। ससिसेहरे ॥ १८ ॥
[षोडश प्रथमतृतीयपादयो । सप्त अन्तरे ।
एतल्लक्षण समुद्दिष्ट । शशिशेखरे ॥ १८ ॥]

सत्ता(त्त) असमे। सोलह बीअचउत्थे होंति ॥
त तारिस। जाणह महुअरविलसिअअति ॥ १९ ॥
[सप्त असमयो । षोडश द्वितीयचतुर्थयोर्भवन्ति ।
तत्तादृश । जानीत मधुकरविलसितमिति ॥ १९ ॥]

जहा [यथा]—

णवफग्गुणे। गिरिसिहरोवरि फुल्लपलासु ॥
को डड्ढु मे। को ण डड्ढु जोअइ व हुआसु ॥ १९ १ ॥
[नवफाल्गुने। गिरिशिखरोपरि पुष्पितपलाश ।
को दग्धो मया। को न दग्ध पश्यतीव हुताश ॥ १९ १ ॥]

सत्तारह पढुमतइ(ई) अअम्मि। सत्तावरे ॥
त लक्खणअति चउप्पअम्मि। कदवसिरे ॥ २० ॥
[सप्तदश प्रथमतृतीययो । सप्तापरयो ।
तल्लक्षणकमिति चतुष्पदे। कदम्बशिरसि ॥ २० ॥]

सत्ताजुए। सत्तारह बीअचउत्थें पाए ॥
त लक्खण। इअ चपअकुसुमार(व)त्तअम्मि ॥ २१ ॥
[सप्त अयुगे। सप्तदश द्वितीयचतुर्थयो पादयो ।
तल्लक्षण। इति चम्पककुसुमावर्ते ॥ २१ ॥]

जहा [यथा]—

पिअप(व)त्तअ। मित्तअरालिंगणसुहपत्तअ ॥
किं कमलअ। विसहइ बहुसुह व मुक्कमलअ ॥ २१ १ ॥
[प्रियावक्त्र। मित्रकरालिङ्गनसुखप्राप्तम् ।
किं कमल। विकसति बहुसुखमिव मुक्तमलम् ॥ २१ १ ॥]

इअ सत्तअले पाए चतपदआरेहि दुविहभंगिल्ले ॥
उत्तरचलणविभिण्णे ×× वीसहं लक्खण एअं ॥ २२ ॥
[इति सप्तकले पादे चतपदकारै द्विविधभङ्गियुते।
उत्तरचरणविभिन्ने ×× विंशतेर्लक्षणमेतत् ॥ २२ ॥]

अट्ठहि विसमा । णवहि समा तहा ॥
चउपअलक्खणे । मणिरअणप्पहा ॥ २३ ॥

[अष्टभिविषमौ । नवभि समौ तथा ।
चतु पदलक्षणे । मणिरत्नप्रभा ॥ २३ ॥]

णव मुहतइ[अ]ए । अट्ठ सेसए ॥
एअ लक्खण । चदहासए ॥ २४ ॥

[नव मुखतृतीययो । अष्ट शेषयो ।
एतल्लक्षण । चन्द्रहासे ॥ २४ ॥]

विसमे चलणे । अट्ठ समेसु दह ॥
कुकुमत्तलि(तिल)ए । लक्खणमणुसरह ॥ २५ ॥

[विषमे चरणे । अष्ट, समयोदश ।
कुङ्कुमतिलके । लक्षणमनुसरत ॥ २५ ॥]

दस विसमे चलणे । अट्ठ सेसए ॥
तारागणा इमा । इअ चउपाए ॥ २६ ॥

[दश विषमे चरणे । अष्ट शेषयो ।
तारागणा इय । इति चतु पदे ॥ २६ ॥]

अजुए अट्ठ । एआरह परम्मि ॥
त लक्खण(ण)[अ] । चपअसेहरम्मि ॥ २७ ॥

[अयुगे अष्ट । एकादश परयो ।
तल्लक्षणक । चम्पकशेखरे ॥ २७ ॥]

विसमे एआरह । अट्ठ सेसए ॥
जाणह लक्खणमिण । कुसुमुव्वा(मवा)णए ॥ २८ ॥

[विषमे एकादश । अष्ट शेषयो ।
जानीत लक्षणमिद । कुसुमबाणे ॥ २८ ॥]

अट्ठ विसमे । बारह सेस(से) पाए ॥
भण तमिह दढ । कीडणअ चउपाए ॥ २९ ॥

[अष्ट विषमे । द्वादश शेषयो पादयो ।
भण तदिद दढ । क्रीडनक चतु पादे ॥ २९ ॥]

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२ Ms reads विविसमे

जहा [यथा]—

मणगअवरओ । मोहमएण मत्तओ ॥
रइकरिणिवसो । दुग्गइवारि पत्तओ ॥ २९ १ ॥

[मनोगजवर । मोहमदेन मत्त ।
रतिकरिणीवश । दुर्गतिगर्ता प्राप्त ॥ २९ १ ॥]

बारह पढमतइअए । अट्ठ जइ समे ॥
जाणह लक्खणअ त । मालइकुसुमे ॥ ३० ॥

[द्वादश प्रथमतृतीययो । अष्ट यदि समयो ।
जानीत लक्षण तत् । मालतीकुसुमे ॥ ३० ॥]

जइ अट्ठोजे । तेरह बीअचउत्थए ॥
बउलामोओ । एसो अवहसएत्थ ॥ ३१ ॥

[यदि अष्टौजे । त्रयोदश द्वितीयचतुर्थयो ।
बकुलामोद । एषोऽपभ्रंशेत्र ॥ ३१ ॥]

जहा [यथा]—

चदम्मि ठिओ । अवरभीरु वि जहा मओ ॥
ण हु सूरो विअ । केसरी मुणिअणामओ ॥ ३१ १ ॥

[चन्द्रे स्थित । अपरो भीररपि यथा मृग ।
न खलु शूर इव । केसरी ज्ञातनामा ॥ ३१ १ ॥]

तेरह आइतइ(ई)अए । अट्ठ उत्तरे ॥
मत्ताओ इह छदए । णाअकेसरे ॥ ३२ ॥

[त्रयोदश आदितृतीययो । अष्ट उत्तरयो ।
मात्रा इह छन्दसि । नागकेसरे ॥ ३२ ॥]

अट्ठहिं विसमा । बीअचउत्था चोद्दहहि ॥
वम्महतिलओ । स इमे पाआ होति जहि ॥ ३३ ॥

[अष्टभिर्विषमौ । द्वितीयचतुर्थौ चतुर्दशभि ।
मन्मथतिलक । स इमे पादा भवन्ति यत्र ॥ ३३ ॥]

जहा [यथा]—

ध(ह)णुमत्त रणे । परिवेढिज्जइ णिसिअरहिं ॥
ण गअणे(ण)[अले] । बालदिवाअरु जलहरहिं ॥ ३३ १ ॥

[हनूमान् रणे । परिवेष्टयते निशिचरै ।
ननु गगनतले । बालदिवाकरो जलधरै ॥ ३३ १ ॥]

पढुमतइअआ चोद्दहहिं । अट्ठहिं सेसा ॥
छंदे णवचंपअमाला । भणिआ एसा ॥ ३४ ॥
[प्रथमतृतीयौ चतुर्दशभिः । अष्टभिः शेषौ ।
छन्दसि नवचम्पकमाला । भणिता एषा ॥ ३४ ॥]

जइ अट्ठोजे । पण्णारह बीअचउत्थए ॥
त लक्खणअ । भण मालाविलसिअछंदए ॥ ३५ ॥
[यदि अष्ट ओजे । पञ्चदश बीजचतुर्थयोः ।
तल्लक्षण । भण मालाविलसितच्छन्दसि ॥ ३५ ॥]

जहा [यथा]—

चावविहत्था । ते भारहमल्ल महागुणा ॥
अमरिसकुविआ । अहिहवेवि बेवि कण्ण(ण्ह)ज्जुणा ॥ ३५ १ ॥
[चापविहस्तौ । तौ भारतमल्लौ महागुणौ ।
अमर्षकुपितौ । अभिभूय द्वावपि कृष्णार्जुनौ ॥ ३५ १ ॥]

पण्णारह पढमतईअए । अट्ठुत्तरए ॥
त लक्खण समुद्दिट्ठअ । विज्जाहरए ॥ ३६ ॥
[पञ्चदश प्रथमतृतीययोः । अष्ट उत्तरयोः ।
तल्लक्षण समुद्दिष्ट । विद्याधरे ॥ ३६ ॥]

जइ अट्ठोजे । सोरह बीअचउत्थे पाए ॥
इणमेरिसअ । लक्खणअ पण्हामूल[अ]ए ॥ ३७ ॥
[यदि अष्ट ओजयोः । षोडश द्वितीयचतुर्थयोः पादयोः ।
इदमीदृश । लक्षणक प्रज्ञामूले ॥ ३७ ॥]

जहा [यथा]—

इंदिंदिरओ । रुणरुणइ कुसुमइं परिहरइ ॥
चउवअण रु(इ)ह । णाराअणणाहिकमल भरइ ॥ ३७ १ ॥
[इन्दिन्दिर । रुणरुणति कुसुमानि परिहरति ।
चतुर्वदन इह । नारायणनाभिकमल स्मरति ॥ ३७ १ ॥]

सोलह पढुमतइ(ई)अपाअए । अट्ठ [अ] विसमे ॥
होति चउप्पअजाइ(ई)मज्झे । कोज्जअकुसुमे ॥ ३८ ॥

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१ Ms reads बीअचउत्थए for पढमतईअए in *a* and लक्खणअ for लक्खण in *c*

[षोडश प्रथमतृतीयपादयो । अष्ट च विषमयो ।
भवन्ति चतुष्पदजातिमध्ये । कुब्जककुसुमे ॥ ३८ ॥]

जइ अट्ठोजे । सत्तारह सेसकमे हुवति ॥
त लक्खणअ । कंकेल्लिणवपल्लवे भणति ॥ ३९ ॥

[यदि अष्ट ओजे । सप्तदश शेषक्रमयोभवन्ति ।
तल्लक्षणक । कंकेल्लिनवपल्लवे भणन्ति ॥ ३९ ॥]

जहा [यथा]—

ठेरासणअ । मोहइ भमरजुएण भमतेण ॥
मुद्धाणणअ । णाइँ णअणजुअलेण चलतेण ॥ ३९ १ ॥

[स्थविरासनक । मोहयति भ्रमरयुगेन भ्रमता ।
मुग्धाननक । ननु नयनयुगलेन चलता ॥ ३९ १ ॥]

विसमे सत्तारह अट्ठ होति । सेसे चलणे ॥
लक्खणअ त जाणं[1] अवहसे । पुप्फत्थरणे ॥ ४० ॥

[विषमे सप्तदश अष्ट भवन्ति । शेषयो चरणयो ।
लक्षणक त जानीत अपभ्रंशे । पुष्पास्तरणे ॥ ४० ॥]

इअ अट्ठअले पाए छद्पचत(तच)चआरगणविभंगिल्ले ॥
उत्तरचरणविभिण्णे अट्ठारहहा इमे भेआ ॥ ४१ ॥

[इति अष्टदले पादे छद्पतचचआरगणविभगवति ।
उत्तरचरणविभिन्ने अष्टादशधा इमे भेदा ॥ ४१ ॥]

णव मुहतइ[अ]ए । सेसेसु दिसाओ ॥
स मलअमारुओ । ईर(रि)स चउप्पओ ॥ ४२ ॥

[नव मुखतृतीययो । शेषयो दिशा ।
स मलयमारुत । ईदृश चतुपद ॥ ४२ ॥]

जहा [यथा]—

गोरी अगणे । सुप्पती दिट्ठा ॥
चदहो अप्पणी । जोण्ह विउच्छिट्ठा ॥ ४२ १ ॥

[गौरी अङ्गणे । स्वपन्ती दृष्टा ।
चन्द्रस्य स्वीया । ज्योत्स्ना व्युच्छिष्टा ॥ ४२ १ ॥]

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[1] Ms reads जाणह अवहसे

दस विसमे चलणे । णव अवसेसए ॥
मग्गविसलाओ । सो अवहसए ॥ ४३ ॥

[दश विषमे चरणे । नव अवशेषयो ।
मार्गविसलाप । सोऽपभ्रशे ॥ ४३ ॥]

णव मुहतइअए । एगारह सेसए ॥
लक्खणअ इण । सुणु मअणावासए ॥ ४४ ॥

[नव मुखतृतीययो । एकादश शेषयो ।
लक्षणकमिद । श्रृणु मदनावासके ॥ ४४ ॥]

जहा [यथा]—

एक्कजि अज्जुणु । सग्गम्मि कहिंपिणु ॥
दोणु सुदुक्खेण । दर रुअइ पुणुप्पुणु ॥ ४४ १ ॥

[एक एवार्जुन । स्वर्गे कथयित्वा ।
द्रोण सुदु खेन । ईषद् रोदिति पुन पुन ॥ ४४ १ ॥]

विसमे एआरह । णव अवसेसए ॥
जाणिज्जसु लक्खण । त मुहवासए ॥ ४५ ॥

[विषमे एकादश । नव अवशेषयो ।
ज्ञायता लक्षण । तत् मुखवासके ॥ ४५ ॥]

णव मुहतइ[अ]ए । बारह बीअचउत्थे ॥
सा कुकुमकला । होइ अवह[स]सत्थे ॥ ४६ ॥

[नव मुखतृतीययो । द्वादश द्वितीयचतुर्थयो ।
सा कुङ्कुमकला । भवति अपभ्रशशास्त्रे ॥ ४६ ॥]

बारह पढुमतइअए । णव अवसेसए ॥
एसा कुकुमलेहा । भणणइ छदए ॥ ४७ ॥

[द्वादश प्रथमतृतीययो । नव अवशेषयो ।
एषा कुङ्कुमलेखा । भण्यते छन्दसि ॥ ४७ ॥]

णव मुहतइअए । तेरह बीअचउत्थए ॥
सा अहिसारिआ । एत्थ चउप्पह(अ)मज्झए ॥ ४८ ॥

[नव मुखतृतीययो । त्रयोदश द्वितीयचतुर्थयो ।
सा अभिसारिका । अत्र चतुष्पदमध्ये ॥ ४८ ॥]

तेरह पढुमतइ(ई)अए। णव समचलणए॥
लक्खणअ इणमेत्तिअ। कुरबअदामए॥ ४९ ॥

[त्रयोदश प्रथमतृतीययो । नव समचरणयो ।
लक्षणकमिदमेतावत्। कुरबकदाम्नि ॥ ४९ ॥]

णव मुहतइअए। तह चोद्दह बीस(अ)चउत्थे॥
कुसुमणिरतर। त होइ अवह[स]सत्थे॥ ५० ॥

[नव मुखतृतीययो । तथा चतुर्दश द्वितीयचतुर्थयो ।
कुसुमनिरन्तर। तद्भवति अपभ्रंशशास्त्रे ॥ ५० ॥]

जहा [यथा]—

णिसिअरणाहहो। अक्खिज्जइ गम्पिणु बाणे॥
णील ण ईसइ। परमप्प[य] जिह विणु णाणे॥ ५० १ ॥

[निशिचरनाथस्य। आख्यायते गत्वा बाणेन।
नीलो नेक्ष्यते। परमात्मा यथा विना ज्ञानेन॥ ५० १ ॥]

जइ चोद्दह पढुमतइअए। णव अवसेसए॥
त लक्खणअ णाअव्व। इह कलहसए॥ ५१ ॥

[यदि चतुर्दश प्रथमतृतीययो । नव अवशेषयो ।
तल्लक्षणक ज्ञातव्य। इह कलहसके ॥ ५१ ॥]

णव मुहतइअए। पण्णारह सेसे पा[अ]ए॥
लक्खणमेत्तिअ। जाणेज्जसु इह मअणोअए॥ ५२ ॥

[नव मुखतृतीययो । पञ्चदश शेषयो पादयो ।
लक्षणमेतावत्। ज्ञायतामिह मदनोदये ॥ ५२ ॥]

जहा [यथा]—

आउ वलीवउ। घरसिहरु दलेप्पिणु अगओ॥
कोट्टट्टालेण। सण्णहवि दसाणण णिग्गओ॥ ५२ १ ॥

[आगत प्रतीप। गृहशिखर दलयित्वा अगद ।
दुर्गाट्टालकेन। संनह्य दशाननो निर्गत ॥ ५२ १ ॥]

पण्णारह पुरिमतईअए। णव समपाअए॥
एस(सा) भण्णइ संझावली। चउपा(प)अजाअए॥ ५३ ॥

[पञ्चदश प्रथमतृतीययो । नव समपादयो ।
एषा भण्यते सध्यावली। चतुष्पदजातौ ॥ ५३ ॥]

जइ विसमे णओ। सोरह बीअचउत्थे होंति ॥
त चदुज्जुअ। छन्दे कइवसहा पभणन्ति ॥ ५४ ॥

[यदि विषमे नव । षोडश द्वितीयचतुर्थयो भवन्ति ।
तच्चन्द्रोद्योत । छन्दसि कविवृषभा प्रभणन्ति ॥ ५४ ॥]

जहा चउमुहस्स [यथा चतुर्मुखस्य]--

भाइविओअए। जिह जिह करइ विहीसणु सोओ ॥
तिह तिह दुक्खेण। रुअइ सह विवइ वाणरलोओ ॥ ५४ १ ॥

[भ्रातृवियोगे । यथा यथा करोति बिभीषण शोकम् ।
तथा तथा दु खेन । रोदिति सह विपदि वानरलोक ॥ ५४ १ ॥]

सोलह पढुमतइअए पाए। णव अवसेसए ॥
एसा भण्णइ अगअललिआ। किर अवहसए ॥ ५५ ॥

[षोडश प्रथमतृतीययो पादयो । नव अवशेषयो ।
एषा भण्यते अङ्गदललिता । किल अपभ्रंशे ॥ ५५ ॥]

णव विसमएसु। सत्तारह बीअचउत्थएसु ॥
इअ लक्खणेण। रअणावली कआ कइअणेण ॥ ५६ ॥

[नव विषमयो । सप्तदश द्वितीयचतुर्थयो ।
इति लक्षणेन । रत्नावली कृता कविजनेन ॥ ५६ ॥]

जहा [यथा]—

सुरवरतासअरु। रावण दट्ठु(ड्ढु) जासु जग कपइ ॥
अण्णु कहिँ मग्गइ। चुकइ एव णाइ सिहि झपइ[१] ॥ ५६ १ ॥

[सुरवरत्रासकर । रावणो दग्धो यस्माज्जगत्कम्पते ।
अन्य कथ मार्गान् । त्यजति एव ननु शिखी आक्रामति ॥ ५६ १ ॥]

सत्तारह पढुमतइअ[पाअ]ए। मत्ता कमेण ॥
णव बीअचउत्थएसु मी(सी)[स]ए। कुसुमावलीए ॥ ५७ ॥

[सप्तदश प्रथमतृतीयपादयो । मात्रा क्रमेण ।
नव द्वितीयचतुर्थयो शिष्यन्ते । कुसुमावल्याम् ॥ ५७ ॥]

इअ णवमत्ते पाए छततितचपआरगणतिभगिल्ले ॥
उत्तरचलणविभिण्णे, सोडसहा लक्खण एअ ॥ ५८ ॥

[इति नवमात्रे पादे छत-त्रित-चपकारगण त्रिभङ्गयुते ।
उत्तरचरणविभिन्ने षोडशधा लक्षणमेतत् ॥ ५८ ॥]

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१ Ms reads अणु for अण्णु in *c* and चुक्कइ पवणो इसिहिँ जपइ in *d*

बीसट्ठारहसोलह एव चउपण्णवत्थुजाईहि(इ) ॥
सत्ताइ(इ)णवताइ बीअचउत्थम्मि पाअजुए ॥ ५९ ॥

[विंशत्यष्टादशषोडश एव चतुष्पञ्चाशद्वस्तुजातय ।
सप्तादिनवान्ता द्वितीयचतुर्थयो पादयुगे ॥ ५९ ॥]

बीअचउत्थे पाए दहाइ सत्तारहावसाणाइ ॥
ताइ चिअ ध्रुवआइ भासाकव्वाइ साराइ ॥ ६० ॥

[द्वितीयचतुर्थयो पादयो दशादि सप्तदशावसानानि ।
तान्येव ध्रुवकाणि भाषाकाव्यानि साराणि ॥ ६० ॥]

दस विसमे चलणे । एआरह सेसए ॥
भमुआचगणंअ[1] । एअ अवहसए ॥ ६१ ॥

[दश विषमे चरणे । एकादश शेषयो ।
भ्रूचक्रणक । एतद् अपभ्रंशे ॥ ६१ ॥]

जहा [यथा]—

ओरेसर मणुस । णउ खज्जसि पिज्जसि ॥
पूअसरिक्खउ उअ । मुणिहालिउ किज्जसि ॥ ६१ १ ॥

[× × × × मनुष्य । नैव भक्ष्यसे पीयसे ॥
पूगसदृश पश्य । मुनिभालित क्रियसे ॥ ६१ १ ॥]

विसमे एआरह । दस सेस(से) चलणे ॥
इअ लक्खणसजुअ । विज्जुलअति भणे ॥ ६२ ॥

[विषमे एकादश । दश शेषचरणे ।
इति लक्षणसयुत । विद्युल्लतामिति भणेत् ॥ ६२ ॥]

दस पढुमतइअए । तेरह बीअचउत्थए ॥[2]
कोइलरिछोली । एसा अवहसत्थए ॥ ६३ ॥

[दश प्रथमतृतीययो । त्रयोदश द्वितीयचतुर्थयो ।
कोकिलरिञ्छोली । एषा अपभ्रंशस्थयो ॥ ६३ ॥]

जहा चउमुहस्स [यथा चतुर्मुखस्य]—

णं पवरु पलासु । वणसञ्चारि म(प)फुल्लिआ ॥
ते चोद्दह लक्ख[णि] । णिमिसद्धें सरसल्लिआ ॥ ६३ १ ॥

[ननु प्रवरा पलाशाः । वनसंचारे प्रफुल्लिता ।
ते चतुर्दश लक्षणेन । निमिषार्धेन शरशल्यिता ॥ ६३ १ ॥]

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[1] Ms reads भमरावगणअ [2] Between vv 62 and 63, two stanzas giving the definitions of मुक्ताफलमाला 10, 12, (x2), and पञ्चाननललिता 12, 10 (x2) have obviously been dropped

तेरह पढमतइ(ई)अए। दस सेसे पाए ॥
लक्खणअ त एरिस। मरगअमालाए ॥ ६४ ॥

[त्रयोदश प्रथमतृतीययो । दश शेषयो पादयो ।
लक्षणक तदीदृश । मरकतमालायाम् ॥ ६४ ॥]

दस पढमतइअए। चोद्दह अवसेसे चलणे ॥
त महुअरवद। सकइ वहसच्छदवणे ॥ ६५ ॥

[दश प्रथमतृतीययो । चतुर्दश अवशेषयोश्चरणयो ।
त मधुकरवृन्द । × × × अपभ्रशच्छन्दोवने ॥ ६५ ॥]

जहा चउमुहस्स [यथा चतुर्मुखस्य]—

ससि उग्गउ ताम। जेण णहअगण मडिअउ ॥
ण रइरहचक्क। दीसइ अरुणे छड्डिअउ ॥ ६५ १ ॥

[शशी उद्गतस्तावत् । येन नभोऽङ्गन मण्डितम् ।
ननु रवि रथचक्र । दृश्यतेऽरुणेन त्यक्तम् ॥ ६५ १ ॥]

चोद्दह पढमतइअचलणे। सेसे दस जाइ ॥
एसाहिणववसतसिरी। कस्स ण पडिहाइ ॥ ६६ ॥

[चतुर्दश प्रथमतृतीयचरणयो । शेषयोर्दश यस्या ।
एषा अभिनववसन्तश्री । कस्य न प्रतिभाति ॥ ६६ ॥]

दस विसमे चलणे। पण्णारह सेसे पाअए ॥
त केअइकुसुम। बज्झत कस्स ण सोहए ॥ ६७ ॥

[दश विषमे चरणे । पञ्चदश शेषे पादे ।
तत् केतकीकुसुम । बध्यमान कस्य न शोभते ॥ ६७ ॥]

पण्णारह पढुमतइ(ई)अए। दस सेसे चलणे ॥
एरिसलक्ख[ण]सजुत्तअ। मणहरअति भणे ॥ ६८ ॥

[पञ्चदश प्रथमतृतीययो । दश शेषयोश्चरणयो ।
ईदृग्लक्षणसयुक्त । मनोहरमिति भणेत् ॥ ६८ ॥]

जहा [यथा]—

सुरसघ वि सकत तेॅल्लोकेॅ। जासु सेव करइ ॥
अत्थाणे तसु सुअ वालिहो। दू[अ]ओ पइसइ ॥ ६८ १ ॥

[सुरसघोपि शङ्कमानस्त्रैलोक्ये । यस्य सेवा करोति ॥
आस्थाने तस्य सुतो वालिन । दूत प्रविशति ॥ ६८ १ ॥]

दस पढुमतइअए । सोडह वीअचउत्थे पाए ॥
लक्खणमेरिसअ । जाणह णवविज्जुलमालाए ॥ ६९ ॥

[दश प्रथमतृतीययो । षोडश द्वितीयचतुर्थयो पादयो ।
लक्षणमीदृश । जानीत नवविद्युन्मालायाम् ॥ ६९ ॥]

सोलह पढमतइअए पाए । दस सेसे चलणे ॥
अक्खित्तिआएँ त लक्खणअ । इह छदम्मि भणे ॥ ७० ॥

[षोडश प्रथमतृतीययो पादयो । दश शेषयोश्चरणयो ।
आक्षिप्तिकायास्तल्लक्षणक । इह छन्दसि भणेत् ॥ ७० ॥]

दस आइतइअए । वीअचउत्थएसु सत्तारह ॥
एरिस चउपाअ । तिवलितरगअ ति त जाणह ॥ ७१ ॥

[दश आदितृतीययो । द्वितीयचतुर्थयो सप्तदश ॥
ईदृश चतुष्पद । त्रिवलीतरगकमिति तज्जानीत ॥ ७१ ॥]

सत्तारह पढमतइअएसु । दस सेसे पाए ॥
मत्ताउ कमेण हुवति मि[अ]ए । किण्णरलीलाए ॥ ७२ ॥

[सप्तदश प्रथमतृतीययो । दश शेषयो पादयो ।
मात्रा क्रमेण भवन्ति मितयो । किन्नरलीलायाम् ॥ ७२ ॥]

इअ दसमत्ते पाए छचपपदचउसे(चंस)तिविहभगिल्ले ॥
उत्तरचलणविभिण्णे चउदसहा लक्खण एअ ॥ ७३ ॥

[इति दशमात्रे पादे छचपपदचचाशत्रिविधभङ्गयुते ।
उत्तरचरणविभिन्ने चतुर्दशधा लक्षणमेतत ॥ ७३ ॥]

विसमे एआरह । बारह बीचअउत्थे ॥
एअं अरविदअ । होइ अवह[स]सत्थे ॥ ७४ ॥

[विषमे एकादश । द्वादश द्वितीयचतुर्थयो ।
एतदरविन्दक । भवति अपभ्रशशास्त्रे ॥ ७४ ॥]

बारह पढुमतइअए । एआरह सेसए ॥
जाणह लक्खणअं त । मकरद्धअहासए ॥ ७५ ॥

[द्वादश प्रथमतृतीययो । एकादश शेषयो ।
जानीत लक्षण तत् । मकरध्वजहासे ॥ ७५ ॥]

जहा [यथा]—

हरिआगमण सुणेवि । आसासिअपउरए ॥
धुअधवलअधअ राए(ए) । तेणुब्भिउ मडुरए ॥ ७५ १ ॥

[हरेरागमनं श्रुत्वा । आश्वासितपौरायाम् ।
धुतधवलध्वजो राज्ञा । तेनोच्छ्रितो मथुरायाम् ॥ ७५ १ ॥]

ओजे एआरह । तेरह सेसे चलणए ॥
मत्ताओ मुणिज्जह । विब्भमविलसिअवअणए ॥ ७६ ॥

[ओजे एकादश । त्रयोदश शेषयोश्चरणयो ।
मात्रा जानीत । विभ्रमविलसितवदनके ॥ ७६ ॥]

तेरह पढुमतइ(ई)अए । एआरह उत्तरे ॥
लक्खणअ त एरिस । कुसुमाउलमहुअरे ॥ ७७ ॥[1]

[त्रयोदश प्रथमतृतीययो । एकादश उत्तरयो ।
लक्षणक तदीदृश । कुसुमाकुलमधुकरे ॥ ७७ ॥]

विसमे एआरह । चोद्दह बीअचरमे चलणे ॥
इअ लक्खणसजुअ । वणफुल्लध[अ]अति भणे ॥ ७८ ॥

[विषमे एकादश । चतुर्दश द्वितीयचतुर्थचरणयो ।
इति लक्षणसयुत । वनफुल्लधयमिति भणेत् ॥ ७८ ॥]

जहा [यथा]—

भज्जउ जो भज्जइ । सत्तुवले रणे दुज्जअहो ॥
हउ एक्क ण भज्जइ(उ) । सारहिअइअधणजअहो ॥ ७८ १ ॥

[भज्यता यो भज्यते । शत्रुबले रणे दुर्जयात् ॥
अहमेको न भज्ये । सारथि × × × धनजयात् ॥ ७८ १ ॥]

चोद्दह आइतइअचलणे । एआरह सेसए ॥
लक्खणअति तमेरिसअ । भण भमरविलासए ॥ ७९ ॥

[चतुर्दश आदितृतीयचरणयो । एकादश शेषयो ।
लक्षणकमिति तदीदृश । भण भ्रमरविलासके ॥ ७९ ॥]

विसमे एआरह । पण्णारह जइ अवसेसए ॥
लक्खणमिणमेरिस । किर किण्णरमहुरविलासए ॥ ८० ॥

[विषमे एकादश । पञ्चदश यदि अवशेषयो ।
लक्षणमिदमीदृश । किल किनरमधुरविलासके ॥ ८० ॥]

पण्णारह पढमतइ(ई)अए । एआरह सेसए ॥
लक्ख[ण]मिण समुद्दिट्ठअ । किर मअणविलासए ॥ ८१ ॥

[पञ्चदश प्रथमतृतीययो । एकादश शेषयो ।
लक्षणमिद समुद्दिष्ट । किल मदनविलासके ॥ ८१ ॥]

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१ Ms reads महुअरए

विसमे एआरह। सोरह बीअचउत्थे पाए ॥
मत्ता हुविज्जाह। णिच्च विज्जाहरललिआए ॥ ८२ ॥

[विषमे एकादश। षोडश द्वितीयचतुर्थयो पादयो।
मात्रा भविष्यन्ति। नित्य विद्याधरललितायाम् ॥ ८२ ॥]

सोलह पढमतइज्जे चलणे। एआरह सेसए ॥
लक्खणअ जाणेरिसअ त। विज्जाहरहासए ॥ ८३ ॥

[षोडश प्रथमतृतीययोश्चरणयो। एकादश शेषयो।
लक्षणक जानीहीदश तत्। विद्याधरहासे ॥ ८३ ॥]

विसमे एआरह। सत्तारह बीअचउत्थएसु ॥
मत्ता हुविज्जाह। एअ सारगा(ग)[अ]पाअएसु ॥ ८४ ॥

[विषमे एकादश। सप्तदश द्वितीयचतुर्थयो।
मात्रा भविष्यन्ति। एव सारगकपादेषु ॥ ८४ ॥]

सत्तारह पढुमतइ(ई)अएसु। एआरह उत्तरे ॥
मत्ताउ कमेण ठवेहु एत्थ। कुसुमाउहसेहरे ॥ ८५ ॥

[सप्तदश प्रथमतृतीययो। एकादश उत्तरयो।
मात्रा क्रमेण स्थापयतात्र। कुसुमायुधशेखरे ॥ ८५ ॥]

इअ एआरहमत्ते छपपचदचतत(च)तिविहभंगिल्ले ॥
उत्तरचरणविभिण्णे बारसहा लक्खण एअ ॥ ८६ ॥

[इत्येकादशमात्रे छपपचदचतच त्रिविधभङ्गवति।
उत्तरचरणविभिन्ने द्वादशधा लक्षणमेतत् ॥ ८६ ॥]

बारह पढुमतइअए। तेरह जइ अवसेसए ॥
लक्खणअ एरिसअ। जाणह कामिणिहासए ॥ ८७ ॥

[द्वादश प्रथमतृतीययो। त्रयोदश यदि अवशेषयो।
लक्षणकमीदृशं। जानीत कामिनीहासे ॥ ८७ ॥]

जहा चउमुहस्स [यथा चतुर्मुखस्य]—

दोणह किअ अहिसेअए। विविहसमुब्भिअचिंधहइ ॥
वड्ढिअसमरावेसइ। बलइ(इ) बे वि सण्णद्धइ(इं) ॥ ८७ १ ॥

[द्रोणस्य कृतेभिषेके। विविधसमुच्छ्रितचिह्ने।
वर्धितसमरावेशे। बले द्वे अपि सन्नद्धे ॥ ८७ १ ॥]

[1] Ms reads दोहण, अहिसेसए, चिण्हइ

तेरह पढमतइ(ई)अए । बारह बीअचउत्थे ॥
उवदुवहअलक्खणमिण । होइ अवह[स]सत्थे ॥ ८८ ॥

[त्रयोदश प्रथमतृतीययो । द्वादश द्वितीयचतुर्थयो ।
उपदोहकलक्षणमिद । भवत्यपभ्रशशास्त्रे ॥ ८८ ॥]

यथा सस्कृते—

अयि सखि साहसकारिणि । कि तव चक्रमितेन ।
ठसदिति भङ्गमवाप्स्यसि । कुचयुगभारभरेण ॥ ८८ १ ॥

बारह विसमे चलणे । चोद्दह पुणु सेसएँ होंति ॥
जाणह एरिसअ त । अवदुवहअलक्खणअति ॥ ८९ ॥

[द्वादश विषमे चरणे । चतुर्दश पुन शेषयो भवन्ति ।
जानीत ईदृश तत् । अपदोहकलक्षणमिति ॥ ८९ ॥]

चोद्दह पढुमतइअचलणे । बारह बीअचउत्थे ॥
दुवहअलक्खणं एरिसउ । होइ अवह[स]सत्थे ॥ ९० ॥

[चतुर्दश प्रथमतृतीयचरणयो । द्वादश द्वितीयचतुर्थयो ।
दोहकलक्षणमीदृश । भवति अपभ्रशशास्त्रे ॥ ९० ॥]

जहा [यथा]—

णिसुणेंवि पच्छे तुरअरउ । भुडअणिहिँ सहसत्ति ॥
णिअकतह दाढाजुअले । पुणि पुणि णअण वलत्ति ॥ ९० १ ॥

[श्रुत्वा पश्चात् तुरगरव । सूकरीणा सहसेति ।
निजका तस्य दष्ट्रायुगले । पुन पुन नयनानि वलति ॥ ९० १ ॥]

बारह पढमतइअए । पण्णारह बीअचउत्थए ॥
जाणह लक्खणअ त । एरिस(स)[अ] पेम्मविलासए ॥ ९१ ॥

[द्वादश प्रथमतृतीययो । पञ्चदश द्वितीयचतुर्थयो ।
जानीत लक्षण तत् । ईदृश प्रेमविलासे ॥ ९१ ॥]

पण्णारह पढमतइ(ई)अए । बारह बीअचउत्थे ॥
सा भण्णइ चदमलेहिआ । एत्थ अवह[स]सत्थे ॥ ९२ ॥

[पञ्चदश प्रथमतृतीययो । द्वादश द्विनीयचतुर्थयो ।
सा भण्यते चन्द्रलेखिका । अत्रापभ्रशशास्त्रे ॥ ९२ ॥]

बारह आइतइअए । सोलह बीअचउत्थे पाए ॥
छदुण्णुएहि भणिअ । लक्खणअ कचइमालाए ॥ ९३ ॥

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१ Ms reads अवदुवहलक्खण

[द्वादश आदितृतीययो । षोडश द्वितीयचतुर्थयो पादयो ।
छन्दोभिर्भणित । लक्षण काञ्चनमालाया ॥ ९३ ॥]

जइ सोडह पढुमतइअचलणे । सेसे बारह होंति ॥
त सुरआलिगणअस्स इम । जाणह लक्खणअंति ॥ ९४ ॥

[यदि षोडश प्रथमतृतीयचरणयो । शेषे द्वादश भवन्ति ।
तत सुरालिङ्गनस्यैतत् । जानीत लक्षणमिति ॥ ९४ ॥]

बारह पढमतईए । सत्तारह बीअचउत्थे पाए ॥
एरिसअ णाअव्व । लक्खणअ जलहरविला(ल)सिआए ॥ ९५ ॥

[द्वादश प्रथमतृतीययो । सप्तदश द्वितीयचतुर्थयो पादयो ।
ईदृश ज्ञातव्य । लक्षण जलधरविलसिताया ॥ ९५ ॥]

सत्तारह आइतईअएसु । बारह सेसे चलणे ॥
मत्ताउ हुवंति कमेण एआ । कंकेल्लिलआभरणे ॥ ९६ ॥

[सप्तदश आदितृतीययो । द्वादश शेषयो चरणयो ।
मात्रा भवन्ति क्रमेणैता । कङ्केल्लिलताभरणे ॥ ९६ ॥]

इअ बारहमत्तिल्ले छचदपपदचपतचचचभंगिल्ले ॥
उत्तरचरणविभिण्णे दसविहअ लक्खण एअ ॥ ९७ ॥

[इति द्वादशमात्रावति छचद पपद चपत चचच भङ्गवति ।
उत्तरचरणविभिन्ने दशविध लक्षणमेतत् ॥ ९७ ॥]

तेरह पढमतईआ(अ)ए । चोद्दह अवसेसए पाए ॥
मत्ता जाणेज्जसु इह । अहिणवमिअंकलेहाए ॥ ९८ ॥

[त्रयोदश प्रथमतृतीययो । चतुर्दशावशेषयो पादयो ।
मात्रा ज्ञायन्तामिह । अभिनवमृगाङ्कलेखायाम् ॥ ९८ ॥]

चोद्दह पढुमतइअचलणे । तेरह बीअचउत्थए ॥
लक्खणअंति तमेरिसअ । कुसुमिअकेअइहत्थए ॥ ९९ ॥

[चतुर्दश प्रथमतृतीयचरणयो । त्रयोदश द्वितीयचतुर्थयो ।
लक्षणमिति तदीदृश । कुसुमितकेतकीहस्ते ॥ ९९ ॥]

तेरह पढमतइ(ई)अए । पण्णारह सेसे पाअए ॥
साहारकुसुममंजरी । एसा अवहंसे भण्णए ॥ १०० ॥

[त्रयोदश प्रथमतृतीययो । पञ्चदश शेषयो पादयो ।
सहकारकुसुममञ्जरी । एषापभ्रंशे भण्यते ॥ १०० ॥]

जहा [यथा]—

रणे रणपहु ण वज्जइ । को तासु जिअते भज्जइ ॥
अकुसलसुहडणिसुभहो । कि करउ खलग्ग(लग)णथभहो ॥ १०० १ ॥

[रणे रणपथो न वर्ज्यते । क तस्मात् जीवन् भज्यते ।
अकुशलसुभटनिशुम्भस्य । किं क्रियता खलाङ्गणस्तम्भस्य ॥ १०० १ ॥

पण्णारह पढमतइ(ई)[अ]ए । तेरह सेसे पा[अ]ए ॥
त भण्णइ कुजरविलसिअ । एत्थ चउप्पअजाअए ॥ १०१ ॥

[पञ्चदश प्रथमतृतीययो । त्रयोदश शेषयो पादयो ।
तद्भण्यते कुञ्जरविलसित । अत्र चतुष्पदजातौ ॥ १०१ ॥]

तेरह पढमतइ(ई)अए । सोलह बीअचउत्थे चलणे ॥
छन्दुण्णुअपरिपत्थिअ । [त] कामिणिकीडणअति भणे ॥ १०२ ॥

[त्रयोदश प्रथमतृतीययो । षोडश द्वितीयचतुर्थयोश्चरणयो ।
छन्दोज्ञपरिप्रार्थित । तत् कामिनीक्रीडनकमिति भणेत् ॥ १०२ ॥]

सोलह पढमतईए चलणे । तेरह जइ अवसेसए ॥
त लक्खणअति तमेरि[स]अ । छदम्मि राअहसए ॥ १०३ ॥

[षोडश प्रथमतृतीययोश्चरणयो । त्रयोदश यद्यवशेषयो ।
तल्लक्षणमिति तदीदृश । छन्दसि राजहसके ॥ १०३ ॥]

तेरह पढमतइ(ई)अए । जइ सत्तारह बीअचउत्थे(त्थ)[ए] ॥
सप्पाअरिअमेरिसत । जाणह तमिण ककणहत्थअ ॥ १०४ ॥

[त्रयोदश प्रथमतृतीययो । यदि सप्तदश द्वितीयचतुर्थयो ।
× × × × ईदृश तत् । जानीत तदिद कङ्कणहस्तकम् ॥ १०४ ॥]

पढमतइ(ई)अएसु सत्तारह । तेरह सेस(से) पाअए ॥
असोअपल्लवछाआलक्खण । होइ चउप्पअजाअए ॥ १०५ ॥

[प्रथमतृतीययो सप्तदश । त्रयोदश शेषयो पादयो ।
अशोकपल्लवच्छायालक्षण । भवति चतुष्पदजातौ ॥ १०५ ॥]

इअ तेरहमत्तिल्ले पछदपपतचचपतिविहभगिल्ले ॥
उत्तरचलणविभिण्णे अट्ठविह लक्खण एअ ॥ १०६ ॥

[इति त्रयोदशमात्रावति पछद-पपत-चचप त्रिविधभङ्गवति ।
उत्तरचरणविभिन्ने अष्टविध लक्षणमेतत् ॥ १०६ ॥]

चोद्दह पढुमतइअचलणे । पण्णारह तह अवसेसए ॥
सुहअ वरतिलअस्स इम । लक्खणअ इहावहसए ॥ १०७ ॥

[चतुर्दश प्रथमतृतीययोश्चरणयो । पञ्चदश तथावशेषयो ।
सुभग वरतिलकस्येद । लक्षणमिहापभ्रंशे ॥ १०७ ॥

पण्णारह पढुमतइ(ई)अए । चउद्द(द)ह अवसेसे चलणे ॥
इअ एरिसलक्खणसजुअ । त अणगललिअति भणे ॥ १०८ ॥

[पञ्चदश प्रथमतृतीययो । चतुर्दशावशेषयोश्चरणयो ।
इतीदृशलक्षणसयुत । तदनङ्गललितमिति भणेत ॥ १०८ ॥]

पढुमतइज्जा चोद्दहहि । तह बीअचउत्था सोडहहि ॥
इअ चउचलणसलक्खणिआ । छन्दे वसतलेहा भणिआ ॥ १०९ ॥

[प्रथमतृतीयो चतुर्दशभि । तथा द्वितीयचतुर्थो षोडशभि ।
इति चतुश्चरणसल्लक्षणा । छन्दसि वसन्तलेखा भणिता ॥ १०९ ॥]

जइ पढमतइज्जा सोलहहि । बीअचउत्था चोद्दहहि ॥
इअ एरिसलक्खणविरइ[अ]अ । भण्णइ वम्महविलसिअअ ॥ ११० ॥

[यदि प्रथमतृतीयौ षोडशभि । द्वितीयचतुर्थो चतुर्दशभि ।
इतीदृशलक्षणनिरचित । भण्यते मन्मथविलसितम् ॥ ११० ॥]

चोद्दह पढुमतइअचलणे । जइ सत्तारह बीअचउत्थए ॥
लक्खणअ त एरिसअ । जाणह महुरालाविणिहत्थए ॥ १११ ॥

[चतुर्दश प्रथमतृतीययोश्चरणयो । यदि सप्तदश द्वितीयचतुर्थयो ।
लक्षणक तदीदृश । जानीत मधुरालापिनीहस्तके ॥ १११ ॥]

जइ सत्तारह पढुमतइ(ई)[अ] ए । चोद्दह अवसेसएँ चलणे ॥
एअ आरगअति विरअति । चउवअलक्ख[ण]अ कइणो ॥ ११२ ॥

[यदि सप्तदश प्रथमतृतीययो । चतुर्दशावशेषयोश्चरणयो ।
एव आरगडीति विरचयन्ति । चतुष्पदलक्षण कवय ॥ ११२ ॥]

इअ चउदहमत्तिल्ले छच(प)तपपचचचचदगणभगिल्ले ॥
उत्तरचलणविभिण्णे छव्विहमिह लक्खण एअ ॥ ११३ ॥

[इति चतुर्दशमात्रावति छपत पपच चचचद गणभङ्गवति ।
उत्तरचरणविभिन्ने षड्विधमिह लक्षणमेतत् ॥ ११३ ॥]

Ms reads पढुमतइअए चलणे

पण्णारह पढमतइ(ई)अए । सोडह बीअचउत्थे पाए ।
त मुहवत्तीए लक्खण । उक्कमेण कज्जललेहाए ॥ ११४ ॥

[पञ्चदश प्रथमतृतीययो । षोडश द्वितीयचतुर्थयो पादयो ।
तन्मुखवत्या लक्षण । उत्क्रमेण कज्जललेखायाम् ॥ ११४ ॥]

पण्णारह पढमतइज्जए । सत्तारह बीअचउत्थे(त्थ)अम्मि ॥
लक्खणअ कुसुमलआ[ह]रए । उक्कमेण किलकिंचिअअम्मि ॥ ११५ ॥

[पञ्चदश प्रथमतृतीययो । सप्तदश द्वितीयचतुर्थयो ।
लक्षणं कुसुमलतागृहे । उत्क्रमेण किलकिंचितके ॥ ११५ ॥]

इअ पण्णारहमत्ते छपंच चचपद-तिप तिविहभगिल्ले ॥
उत्तरचलणविभिण्णे चउविहमिह लक्खण एअ ॥ ११६ ॥

[इति पञ्चदशमात्रे छपच चचपद-तिप-त्रिविध भङ्गवति ।
उत्तरचरणविभिन्ने चतुर्विधमिह लक्षणमेतत् ॥ ११६ ॥]

सोलह पढमतईए पाए । सत्तारह बीअचउत्थ[अ]म्मि ॥
लक्खण[अ]मिह रअणमालाए । त उक्कमेण ससिबिंबिअम्मि ॥ ११७ ॥

[षोडश प्रथमतृतीययो पादयो । सप्तदश द्वितीयचतुर्थयो ।
लक्षणमिह रत्नमालाया । तदुत्क्रमेण शशिबिम्बिते ॥ ११७ ॥]

इअ सोलहमत्तिल्ले छछचचचउक्कदुविहभगिल्ले ॥
उत्तरचलणविभिण्णे दुविह[अ]मिह लक्खण सिट्ठ ॥[1] ११८ ॥

[इति षोडशमात्रे छछच चचउक्क द्विविधभङ्गवति ।
उत्तरचरणविभिन्ने द्विविधमिह लक्षण शिष्टम् ॥ ११८ ॥]

इअ सत्तारहमत्ते छछपतिचआरपगणभग्गी(भगी)ओ ॥
एआओ इमे पाए इमाइ अणुसरह वीसत्था ॥ ११९ ॥

[इति सप्तदशमात्रे छछप तिचक्षारपगण-भङ्ग्यौ ।
एतावस्मिन्पादे इमान्यनुसरत विश्रब्धा ॥ ११९ ॥]

वीसट्ठारहसोल[ह]चोद्दहबारहदसट्ठछच्चउदा ॥
एव दहुत्तरसअ धुवआण वत्थुआण च ॥ १२० ॥

[विंशत्यष्टादशषोडशचतुर्दशद्वादशदशाष्टषट्चतुर्द्वयम् ।
एव दशोत्तरशत ध्रुवकाना वस्तुकाना च ॥ १२० ॥]

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१ Ms reads चचपदगणविविभगिल्ले

अण्णण्णचलणजणिअ । त सकिण्णअति भणिअ ॥
छदे अट्ठविह च णिबद्धअ । अद्धसमसकिण्णअ ॥ १२१ ॥

[अन्यान्यचरणजनित । तत्सकीर्णकमिति भणितम् ।
उन्त्स्यष्टविध च निबद्ध । अधसमसकीणकम् ॥ १२१ ॥]

जहा [यथा]—

वाआला फरुसा विधणा । गुणेहिं विमुक्का पाणहरा ॥
जिह दुज्जणु सज्जणउवरि । तिह पसरु ण लहन्ति सरा ॥ १२१ १ ॥

[वाचाला परुषा वेधना । गुणैर्विमुक्ता प्राणहरा ।
यथा दुर्जना सज्जनोपरि । तथा प्रसर न लभन्ते शराः ॥ १२१ १ ॥]

पढमसरिच्छो बीअओ । तइअअस्स तह चउत्थओ ॥
इह एरिसलक्खणेण जणिअ । त धुवअ अद्धसम भणिअ ॥ १२२ ॥

[प्रथमसदृशो द्वितीय । तृतीयस्य तथा चतुर्थ ।
इह इदृशलक्षणेन जनित । तद ध्रुवकमधसम भणितम् ॥ १२२ ॥]

जहा [यथा]—

किर(व)कण्णकलिंग परिज्जिआ । ठिअ णवर माणविवज्जिआ ॥
णहु कोवि अहिट्ठइ मुणिअवहे । कहिं धरइ जअद्दह कण्ह कहे ॥ १२२ १॥

[कृपकणकलिङ्गा परिजिता । स्थिता केवल मानविवर्जिता ॥
× × × × × × । कुत्र म्रियते जयद्रथ कृष्ण कथय ॥ १२२ १ ॥]

दसमत्ते पाए । अड्ढा(ड्ढा)इच्च(ज्ज)गणे ॥
सा सव्वसमाण । मज्झे ससिवअणा ॥ १२३ ॥

[दशमात्रे पादे । अर्धतृतीयगणे ।
सा सर्वसमाना । मध्ये शशिवदना ॥ १२३ ॥

एआरहकलिल्लं । चपदा मुहतइअए ॥
चचता सेसपाए । लक्खण(ण) माणइअए ॥ १२४ ॥

[एकादशकलावति । चपदा मुखतृतीययो ।
चचता शेषपादयो । लक्षण मारकृते ॥ १२४ ॥

जहा [यथा]—

सव्वइ दूरे संखु । हणुमत ण दीसइ ॥
सच्चइ सअव्वूहे । एक्करह पइ(ई)सइ ॥ १२४ १ ॥

[दृश्यते दूरे शङ्ख । हनूमान् न दृश्यते ॥
दृश्यते × × व्यूहे । एकरथ प्रविशति ॥ १२४ १ ॥]

बारहमत्ते पाए । तिचआरा छ च्छो वा ॥
इअ लक्खणसजुत्ता । भण्णइ महाणुभावा ॥ १२५ ॥

[द्वादशमात्रे पादे । त्रयश्चकाराश्छौ वा ।
इति लक्षणसयुक्ता । भण्यते महानुभावा ॥ १२५ ॥

चलणे तेरहमत्तअ । पपतगणेहि विहत्तअ ॥
अहवा चचपविहूसिअ । तमिण अच्छरविलसिअ ॥ १२६ ॥

[चरणे त्रयोदशमात्रक । पपतगणैर्विभक्तम् ।
अथवा चचपविभूषित । तन्नि अप्सरोविलसितम् ॥ १२६ ॥

चलणे चोद्दहमत्ताओ । अण्णे आहट्टुचआरा ॥
छचचा जीअ विहासए । एसा गधोअआ(अ)वारा ॥ १२७ ॥

[चरणे चतुर्दश मात्रा । अन्ये अर्धचतुर्थचकारा ।
छचचा यस्या विभासन्ते । एषा गन्धोदकधारा ॥ १२७ ॥]

सव्वे पण्णारहमत्तआ । त(ति)चतआरसजुआ [अ]हवा ॥
छचपगणेहि सबद्धआ । आ(पा)रणअस्स इमे पाअआ ॥ १२८ ॥

[सर्वे पञ्चदशमात्रिका । त्रिच तकारसयुता अथवा ।
छचपगणै सबद्धा । पारणकस्य इमे पादा ॥ १२८ ॥]

सोलहमत्त पाआउलअ । छचछसविरइअ सकुलअ ॥
त चेअ चत्तारचउक्कलअ । त जाणसु पद्धडिआध्रुवअ ॥ १२९ ॥

[षोडशमात्र पादाकुलक । छचछाशविरचित सकुलम् ।
तदेव चकारचतुष्क । तज्जानीहि पद्धतिकाध्रुवकम् ॥ १२९ ॥]

होंति सआ सत्तारहमत्तआ । तह चतदपतआरसजुत्तआ ॥
अहवा छचचतआरणिबद्धआ । तिपदा ओवअ(ण)स्स इमे पाअआ ॥ १३० ॥

[भवन्ति सदा सप्तदशमात्रा । तथा चतदपतकारसयुक्ता ।
अथवा छचचतकारनिबद्धा । त्रिपदा उपवनस्येमे पादा ॥ १३० ॥]

छप्पअचउप्पआणं दोण्ह इह लक्खलक्खण सिट्ठ ॥
एत्ताहे दुवआण साहिज्जन्त णिसामेह ॥ १३१ ॥

[षट्पदचतुष्पदाना द्वयोरिह लक्ष्यलक्षण शिष्टम् ।
अत पर द्विपदाना कथ्यमान निशामयत ॥ १३१ ॥]

अट्ठवीसमत्ताहि णिबद्ध सत्तहि चेहि लअ ॥ १३२ ॥
[अष्टाविंशतिमात्राभिर्निबद्ध सप्तभिश्चैर्लयम् ॥ १३२ ॥]

दसमत्तविराम अट्ठवीसमत्तमिण भमरर(व)अ ॥ १३३ ॥

[दशमात्रविराम अष्टाविंशतिमात्रमिदं भ्रमरपदम् ॥ १३३ ॥]

पढमछआरकअ सत्तमदगअ उब्भमरवअ त ॥ १३४ ॥

[प्रथमकृतषण्मात्र सप्तमगतद्विमात्र उद्भ्रमरपद तत् ॥ १३४ ॥]

सत्तमपगणकअत गरुडवअ भणिअ अवहसए ॥ १३५ ॥

[सप्तमपगणकृतान्त गरुडपद भणितमपभ्रंशे ॥ १३५ ॥]

पढमछआरकअ सत्तमप(त)गअ उवगरुडवअ इम ॥ १३६ ॥

[प्रथमकृतषण्मात्र सप्तमगतत्रिमात्र उपगरुडपदमिदम् ॥ १३६ ॥]

तीसहिँ मत्ताहि चगणकआहि तहिँ चिअ सुविरइआइ(हि) ॥
पुव्वपरद्धकअ गीईसमअ भणिअ पवरकईहि ॥ १३७ ॥

[त्रिंशता मात्राभिश्चगणकृताभि तत्रैव सुविरचिताभि ।
पूर्वापरार्धकृत गीतिसमक भणित प्रवरकविभि ॥ १३७ ॥]

ज बारहअट्ठत छजुअलअत त उण हरिणवअ ॥ १३८ ॥

[यद्द्वादश अष्टान्त षण्मात्रयुगलान्त तत्पुनर्हरिणपदम् ॥ १३८ ॥]

पचछआरजुअ भण भमररुअ दसअट्ठसु बारहसु ॥ १३९ ॥

[पञ्चषण्मात्रयुत भण भ्रमररुत दश अष्टसु द्वादशसु ॥ १३९ ॥]

एक्कतीसकलअ छचउक्ककअमुवह चतेहिँ कमलाअर ॥ १४० ॥

[एकत्रिंशत्कल षट्चतुष्ककृत पश्यत चताभ्या कमलाकरम् ॥ १४० ॥]

जा सत्तचआरा णिहणतआरा सा कुकुमतिलआवली ॥ १४१ ॥

[या सप्तचकारा निधनतकारा सा कुङ्कुमतिलकावली ॥ १४१ ॥]

बारहअट्ठसठिआ रअणकठिआ छमुहा पविरामिआ ॥ १४२ ॥

[द्वादश अष्टसस्थिता रत्नकण्ठिका षण्मुखी पविरामिका ॥ १४२ ॥]

अट्ठचआरकअ खधअसमअ[1] दसअट्ठचउद्दहछिण्ण ॥ १४३ ॥

[अष्टचकारकृत स्कन्धकसम दश अष्ट चतुर्दशच्छिन्नम् ॥ १४३ ॥]

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[1] Ms reads गधरामअ

बारसमे[1] वीसमए बत्तीसमए जमिअ मोत्तिअदाम ॥ १४४ ॥

[द्वादशे विशतितमे द्वात्रिंशत्तमे यमित मौक्तिकदाम ॥ १४४ ॥]

चोद्दहमे बाईसमए बत्तीसमए णवकलीपत्त ॥ १४५ ॥

[चतुर्दशे द्वाविंशतितमे द्वात्रिंशत्तमे नवकदलीपत्रम् ॥ १४५ ॥]

छक्कलगणपुरिमाए गुरुचरमाए त णिहण वणिआए ॥ १४६ ॥

[षट्कलगणपौरस्त्या गुरुचरमाया × × × ॥ १४६ ॥]

सत्तचआरकअ अट्ठमपगअ तेत्तीसकल पा(आ)आमअ ॥ १४७ ॥

[सप्तचकारकृतं अष्टमपकृत त्रयस्त्रिंशत्कल आयामकम् ॥ १४७ ॥]

दसमें अट्ठारहमे णिहणगअकमे वीसमिअ कचीदामअ ॥ १४८ ॥

[दशमे अष्टादशे निधनगतक्रमे विश्रमित काञ्चीदामकम् ॥ १४८ ॥]

बारसमे वीसमए तेत्तीसमए सठइ रसणादामअ ॥ १४९ ॥

[द्वादशे विशतितमे त्रयस्त्रिंशत्तमे सतिष्ठति रशनादामकम् ॥ १४९ ॥]

चोद्दहमे [बा]वीसमए तेत्तीसमए विरमे चूलामणी ॥ १५० ॥

[चतुर्दशे द्वाविंशतितमे त्रयस्त्रिंशत्तमे विरामे चूडामणि ॥ १५० ॥]

छक्कल[2]पुरिमाइँ तणिहणाइँ ताइँ उअपुव्वाइ भणेज्ज उणो ॥ १५१ ॥

[षट्कलपुरस्कृतानि तनिधनानि तान्युपपूर्वानि भणेत्पुन ॥ १५१ ॥]

अट्ठचआरकअ णवमगगरु[3]अ चउतीसहिँ कलाहिँ सोव्वणअ ॥ १५२ ॥

[अष्टचकारकृत नवमगतगुरुक चतुस्त्रिंशता कलाभि स्वर्णकम् ॥ १५२ ॥]

दसमें अट्ठारहमे चउतीसमए जड वीसामो अच्छरकुसुम ॥ १५३ ॥

[दशमे अष्टादशे चतुस्त्रिंशत्तमे यदि विश्राम अप्सर कुसुमम् ॥ १५३ ॥]

बारसमे वीसमए ब(चो)त्तीसमए सठइ भुअगविकत ॥ १५४ ॥

[द्वादशे विशतितमे चतुस्त्रिंशत्तमे सतिष्ठते भुजगविक्रान्तम् ॥ १५४ ॥]

ज पढमचउत्थछआर चउदसमे वीसमए ट्ठिअमट्ठगण ॥
त [पुण] भण ताराधुवअ, पवणद्धुवअ पढ्ढमछट्ठछक्कलअ ॥ १५५ ॥

[यत्प्रथमचतुर्थषण्मात्र चतुर्दशे विशतितमे स्थितमष्टगणम् ।
त पुनर्भण ताराध्रुवक, पवनध्रुवक प्रथमषष्ठषट्कलकम् ॥ १५५ ॥]

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[1] Ms reads बारहममे [2] Ms reads छक्कलम्पुरिमाइ [3] Ms reads णवमगअगरुअ

जं सोडसमे वा(चो)वीसमए ठिअमद्धट्ठगणं तं णा(णो)रंगं ॥ १५६ ॥

[यच्छोडशे चतुर्विंशतितमे स्थितं सार्धाष्टगणं तन्नवरङ्गम् ॥ १५६ ॥]

तित्थाणणअं परमं सुहअं अट्ठचआरकअं तंससंगअअं ॥ १५७ ॥

[तीर्थाननकं परमं सुभगं अष्टचकारकृतं त्रिमात्रसंगतम् ॥ १५७ ॥]

पंचतीसमत्तापरमे चोद्दहविरमे बावीसे कंदोट्टअं ॥ १५८ ॥

[पञ्चत्रिंशन्मात्रापरे चतुर्दशविरामे द्वाविंशतितमे कन्दोट्टम् ॥ १५८ ॥]

दसमे अट्ठादसमे संठइ चरमे दो छआरपुव्वं भमरद्ध(द्दु)अं ॥ १५९ ॥

[दशमे अष्टादशे संतिष्ठते चरमे द्विषण्मात्रपूर्वं भ्रमरद्रुतम् ॥ १५९ ॥]

बारसमे [वीसमए] इसुतीसमए जं संठइ तं सुरकीडिअं ॥ १६० ॥

[द्वादशे विंशतितमे पञ्चत्रिंशत्तमे यत्संतिष्ठते तत्सुरक्रीडितम् ॥ १६० ॥]

चउदसमे बावीसमए छत्तीसमए जं संठइ तं संगीअं ॥ १६१ ॥

[चतुर्दशे द्वाविंशतितमे षट्त्रिंशत्तमे यत्संतिष्ठते तत्संगीतम् ॥ १६१ ॥]

जं सोडसमे चउवीसमए छत्तीसमए तमिणं उवसंगीअं[1] ॥ १६२ ॥

[यच्छोडशे चतुर्विंशतितमे षट्त्रिंशत्तमे तदिदमुपसंगीतम् ॥ १६२ ॥]

गोउ[न्द]लअमेआणं णवमपआरं सत्तत्तीसकलासंपुण्णअं ॥ १६३ ॥

[गोन्दलमेतेषां नवमप्रकारं सप्तत्रिंशत्कलासंपूर्णम् ॥ १६३ ॥]

बारसअट्ठसंठिअं पढमच्छकअं तं(जं) तं भणिअं रच्छावण्णअं ॥ १६४ ॥

[द्वादश-अष्टसंस्थितं प्रथमषट्कलं यत्तद्भणितं रथ्यावर्णकम् ॥ १६४ ॥]

चोद्दसमे बावीसमए अवसाणपए जा संठइ सा किर चच्चरी ॥ १६५ ॥

[चतुर्दशे द्वाविंशतितमे अवसानपदे या संतिष्ठते सा किल चच्चरी ॥ १६५ ॥]

जं सोडह[ट्ठ]तेरहसंठिअअं अहिणवअं; पढमछआरं[2] चवलअं ॥ १६६ ॥

[यच्छोडश-अष्ट-त्रयोदशस्थितं तदभिनवकं प्रथमषट्कलं चपलम् ॥ १६६ ॥]

जं खु णवद्धचआरकअं रइरमणपिअं चोद्दसट्ठसोडसणिअमं तं ॥ १६७ ॥

[यत्खलु सार्धनवचकारकृतं रतिरमणप्रियं चतुर्दशाष्टषोडशनियमं तत् ॥ १६७ ॥]

अट्ठतीसमत्तं छमुहं कलकंठिरुअं; दोण्णिछआरं तं[3] सअवत्तं ॥ १६८ ॥

[अष्टत्रिंशन्मात्रं षट्कलमुखं कलकण्ठिरुतं; द्विषण्मात्रकं तत् शतपत्रम् ॥ १६८ ॥]

१ Ms. reads तमिणमुवसंगीअं. २ Ms. reads छआरचवलावलअं. ३ Ms. reads तंसवअवत्तं.

ज सोडसट्ठचउदसठिअअ त सीहवअ सत्तमे छआरे अमअ ॥१६९॥

[यच्छोडशाष्टचतुर्दशस्थित तत्सिंहपद, सप्तमे षण्मात्रे अमृतम् ॥ १६९ ॥]

णवच दसमतआरकअ अइदीहरअ चउदसट्ठसत्तारहसठिअ ॥ १७० ॥

[नवच दशमतकारकृत अतिदीर्घक चतुर्दशाष्टसप्तदशसस्थितम् ॥ १७० ॥]

त चिअ दोछआरपुरिम तेहिँ विरइअ जणपिअ(अ) मुण
मत्तमाअगअ ॥ १७१ ॥

[तदेव द्विषट्कलपुरस्कृत तैर्विरचित जनप्रिय जानीहि मत्तमातगकम् ॥ १७१ ॥]

एआण अहिअअर मालाधर(ध्रुव)अ भणति कइवसहा ॥ १७२ ॥

[एतेषामधिकतर मालाध्रुवक भणन्ति कविवृषभा ॥ १७२ ॥]

पचससारहूए बहुलत्थे लक्खलक्खणविसुद्धे ॥
एत्थ सअभुच्छदे दुवउप्पत्ती परिसमत्ता ॥ १७३ ॥

[पञ्चाशसारभूते बहुलार्थे लक्ष्यलक्षणविशुद्धे ।
अत्र स्वयभूच्छन्दसि द्विपदोत्पत्ति परिसमाप्ता ॥ १७३ ॥]

७ शेषचतुष्पद्यः ।

विण्णवणसविहाणअमगलसीहावलोइअत्थम्मि ॥
तत्थ णिबज्झइ ध्रुवअ तस्सोवरि सव्वदुवईओ ॥ १ ॥

[विज्ञापनसविधानकमङ्गलसिंहावलोकितार्थे ।
तत्र निबध्यते ध्रुवक तस्योपरि सर्वद्विपद्य ॥ १ ॥]

दोप्पाअसजुआओ एआणेअक्खरतजमिआओ ॥
ताओ च्चिअ दुवईओ चउण्हतीसण्हमज्झम्मि ॥ २ ॥

[द्विपान्सयुता एकानेकाक्षरान्तयमिता ।
ता एव द्विपद्य चतसृणा त्रिशतेर्मध्ये ॥ २ ॥]

चक्कआ । विजआ ॥ ३ ॥

[चक्कला । विजया ॥ ३ ॥]

पसआ । रेवआ ॥ ४ ॥

[पाशिका । रेवका ॥ ४ ॥]

ऊसवई । गणदुवई ॥ ५ ॥

[ऊशवती । गणद्विपदी ॥ ५ ॥]

चउ(त)विरइआ । सुरदुवइआ ॥ ६ ॥

[चतविरचिता । सुरद्विपदी ॥ ६ ॥]

पद्दणिवासा । अच्छरा सा ॥ ७ ॥

[पन्निवासा । अप्सरा सा ॥ ७ ॥]

मगलावई । पत्तसवई ॥ ८ ॥

[मङ्गलावती । पताशवती ॥ ८ ॥]

चचआरजुआ । किर मअरभुआ ॥ ९ ॥

[चचकारयुता । किल मकरभुजा ॥ ९ ॥]

छदविहूसिआ । मलअविअसिआ ॥ १० ॥

[छदकारविभूषिता । मलयविकसिता ॥ १० ॥]

चपसजुआ किर । जभेट्टिअआ ॥ ११ ॥

[चपाशयुता किल । जभेट्टिका ॥ ११ ॥]

पमुहआ[1] पसेसा । ललअअत्ति एसा ॥ १२ ॥

[पमुखी पशेषा । ललनकेति एषा ॥ १२ ॥]

पचससारहूए बहुलत्थे लक्खलक्खणविसुद्धे ॥
एत्थ सअभुन्छदे सेसेण समा परिसमत्ता ॥ १३ ॥

[पञ्चाशसारभूते बहुलार्थे लक्ष्यलक्षणविशुद्धे ।
अत्र, स्वयम्भूछन्दसि शेषेण समा परिसमाप्ता ॥ १३ ॥]

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१ Ms reads पमुहा

८ उत्थकादयः ।

जइ तिण्णि होंति पा आवसाण ।
जमआवि होंति पाआवसाण ॥
उत्थक्क होइ चउतुँहुँवि जाण ।
पाआण ताण × × तुँहुँ वि जाण ॥ १ ॥

[यदि त्रयो भवन्ति पा दावसाना
यमकान्यपि भवन्ति पादावसाने ।
उत्थक्को भवति × × × येषा
पादाना तेषा × × त्वमपि जानीहि ॥ १ ॥]

जहा [यथा]—

धअरट्ठणरेदूसासणेण ।
विसमेण सुट्ठु दूसासणेण ॥
जइ मह ण भग्गु दूसासणेण ।
तो पहेंण जामि दूसासणेण ॥ १ १ ॥

[धृतराष्ट्रनरे द्रोच्छ्वासकेन
विषमेण सुष्ठु दु शासनेन ।
× × ×
× × × ॥ १ १ ॥]

चत्तारि पगणाइ मअणावआरए ॥ २ ॥

[चत्वारि पगणानि मन्नावतारे ॥ २ ॥]

जहा [यथा]—

ताव पडुपडह पडिपहअ पह[हु]पगणे ।
णाइँ सुरदुदुही दिण्ण गअणगणे ॥
रसिअ सअसख गाअति वरमगल ।
तिवलि ढड्ढत घुम्मत वरमद्दल ॥ २ १ ॥

[तावत् पटुपटहा प्रतिप्रहता प्रभुप्राङ्गणे
ननु सुरदुन्दुभय दत्ता गगनाङ्गने ।
रसिता शत शङ्खा गायन्ति वरमङ्गल
तिवल्य ढड्ढति घुम्मन्ति वरमर्दला ॥ २ १ ॥]

बेण्णिवि चगणाइ । धुवए सअलाइ ॥ ३ ॥

[द्वौ अपि चगणौ । ध्रुवके सकलौ ॥ ३ ॥]

जहा [यथा]—

वारणहो मज्झ । उम्मगिम करेवि ॥
सीहकिसोर ठिउ । वणे पइसरेवि ॥ ३ १ ॥

[वारणाना मध्ये । उन्मार्गगत्व कृत्वा ।
सिंहकिशोर स्थित । वने प्रविसृत्य ॥ ३ १ ॥]

सत्तविहा छड्डुणिआ तिविहाओ होंति तह अ घत्ताओ ॥
पद्धडिआ णेअविहा गीईओ होंति विविहाओ ॥ ४ ॥

[सप्तविधाश्छड्डुणिकास्त्रिविधा भवन्ति तथा च घत्ता ।
पद्धतिका नैकविधा गीतयो भवन्ति त्रिविधा ॥ ४ ॥]

चोद्दहमत्ता विसमपआ । बारहमत्ता बेण्णि ॥
पढमा छड्डुणिआ हुवए । एव मुणेप्पिणु घिण्णि ॥ ५ ॥

[चतुर्दशमात्रौ विषमपादौ । द्वादशमात्रौ द्वौ ।
प्रथमा छड्डुणिका भवति । एव ज्ञात्वा × × × ॥ ५ ॥]

जहा [यथा]—

सत्त(त्ता)रह दिण जुज्झतउ । कुरुवइ णिहुअ[उ] हुत्तउ ॥
जल थमेविणु सतो होप्पिणु । वासु महासरे सुत्तउ ॥ ५ १ ॥

[सप्तदश दिनानि युध्यमान । कुरुपतिर्निभृतो भूत ।
जल स्तम्भयित्वा शान्तो भूत्वा । × × महासरसि सुप्त ॥ ५ १ ॥]

दसतेरहमत्ता । पढमविदिअपअ जमअवर ॥
छड्डुणिआ विदिआ । पुणुवि गणा इअ भण अवर ॥ ६ ॥

[दशत्रयोदशमात्रौ । प्रथमद्वितीयपादौ यमक वरम् ।
छड्डुणिका द्वितीया । पुनरपि गणा इति भण अपरे ॥ ६ ॥]

जहा [यथा]—

जइ णिव्वुदि पाविअ । दुलह लहेवि णिअप्पणउ ॥
ठिउ कामिणि रज्जइ । जेण्ण करहिं हिअ अप्पणउ ॥ ६ १ ॥

[यदि निर्वृति प्राप्ता । दुर्लभ लब्ध्वा निजप्रणयम् ॥
× × × × । ये न कुर्वन्ति हितमात्मन ॥ ६ १ ॥]

चगणाइ चारि थेरेवि । पढमे तइए वि ॥
चगणाइ गेण्ह वि सअलाइ । विदिअ चउत्थे वि[1] ॥ ७ ॥

[चगणानि चत्वारि स्थापयित्वा । प्रथमे तृतीयेपि ।
चगणे गृहाण द्वे सकले । द्वितीये चतुर्थेपि ॥ ७ ॥]

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१ Ms reads एवि

जहा [यथा]—

जइवि ण रूसहि अइवि ण दूसहिं । जइ वि ण दअ करहिं ॥
तोवि मराला जिणवर हिअए । खण वि ण वीसरहिं ॥ ७ १ ॥

[यद्यपि न रुष्यसि यद्यपि न दुष्यसि । यद्यपि न दया करोषि ।
ततोपि हे म द जिनवर हृदये । क्षणमपि न विस्मर ॥ ७ १ ॥]

बारहमत्ता पढम । चलण तइअ पि ॥
णवकल बीअचउत्थो । छड्डणिए सति ॥ ८ ॥

[द्वादशमात्र प्रथम । चरणस्तृतीयोऽपि ।
नवकलो द्वितीयश्चतुर्थ । छड्डुणिकाया सन्ति ॥ ८ ॥]

जहा [यथा]—

लग्ग ह(अ)णेअ असड्ढलु । तुह चलणह पणउ ।
जिम जाणहिं तिम पालहिं । किंकर अप्पणउ ॥ ८ १ ॥

[लग्ना अनेके अश्रद्धालव । तव चरणयो प्रणता ॥
यथा जानासि तथा पालय । किंकरमात्मनैव ॥ ८ १ ॥]

पढमपए विदिअपएँ । तइअपएँ अ तेहिं ठिआ ॥
एक्कक्कउ छगणु कउ । बेण्णि सअल तुरिएँ सठिअ ॥ ९ ॥

[प्रथमपदेपि द्वितीयपदे । तृतीयपदे च × × × ।
एकैकश्छगण कृत । द्वौ सकलौ तुर्ये सस्थितौ ॥ ९ ॥]

जहा [यथा]—

तिहुअणगुरु त गअगु(उ)रु । मेल्लवि क्षीणकसाअउ ॥
गउसतत(उ) विहरतउ[1] । पुरिमताणु(लु) सपाइअउ ॥ ९ १ ॥

[त्रिभुवनगुरुस्तद् गजपुर । त्यक्त्वा क्षीणकषाय ।
गतश्रान्तो विहरन् । पुरिमताल सप्राप्त ॥ ९ १ ॥]

पढमएँ तइअएँ । दोदो वि चउकला ॥
विदिअएँ चउत्थएँ । पाएँ पचकला ॥ १० ॥

[प्रथमे तृतीये । द्वौ द्वौ अपि चतुष्कलौ ।
द्वितीये चतुर्थे । पादे पञ्चकलौ ॥ १० ॥]

जहा [यथा]—

कण्ण परिपाडी । जणु जाणइ तोरा ॥
चत्तउ जो सवइ । तसु कमणु णिहोरा ॥ १० १ ॥

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१ Ms reads विरहतउ

[कर्णपरिपाट्या । जनो जानाति सूत्रम् ।
त्यक्तो य स्रवति । तस्य कीदृशो निरोध ॥ १० ४ ॥]

दसकलपरिबद्धहें । अट्ठणिबद्धहें । तेरहकलसभाविअहें ॥
पढमविढिअपअ कर । तइअ पुणु विउणु । छड्डुणिआ छप्पाइअहें ॥ ११ ॥

[दशकलापरिबद्धाया । अष्टनिबद्धाया । त्रयोदशकलासभाविताया ।
प्रथमद्वितीयपादौ कुरु । तृतीय पुन द्विगुण । छड्डुणिकाया षट्पद्या ॥ ११ ॥]

जहा [यथा]—

धणधणु (ण्णु) समिद्धहो । पुहवि [प] सिद्धहो । जणमणणअणाणदणहो ॥
र(व)णवासहो एतहिँ । रामाणे(ण)तेहिँ ।
किउ उम्माह(हो) पट्टणहो ॥ ११ १ ॥

[धनधान्यसमृद्धस्य । पृथिवीप्रसिद्धस्य । जनमनोनयनान दनस्य ।
वनवास गच्छद्भ्याम् । रामान ताभ्याम् । कृत उन्माथ पट्टणस्य ॥ ११ १ ॥]

पढमचउत्थपअ बारहमत्त जहा [प्रथमचतुथपद द्वादशमात्र यथा]—

अरि सअल विहडेवि । जगु जसें मडेवि । किउ पअड राअ प्पणउ ॥
जा भु(भु)जाण आढत्ती । धरकरकन्ती । तासु ण ईसइ परिहणउ ॥ ११ २ ॥

[अरीन् सकलान् विनाश्य । जगद्यशसा मण्डयित्वा । कृत प्रचण्डो राजा प्रणत ।
यदा भुजयोरारब्धा । धराकरकान्ता । तस्या नेर्ष्यति परिधानम् ॥ ११ २ ॥]

अवरावि जहा [अपरापि यथा]—

जण पुण्णहिँ उप्पण्णउ । गुणसपुण्णउ । सो पु(उ)व्वहमि(इ) वरिट्ठु ॥
तिहुअणसिअ[छ]त्तइ । कुलक्कमपत्तइ । सीहासण उअविट्ठ ॥ ११ ३ ॥

[जन पुण्यैरुत्पन्न । गुणसंपूर्ण । स उद्वहति वरिष्ठ ।
त्रिभुवनसितच्छत्राणि । कुलक्रमप्राप्तानि । सिंहासन उपविष्ट ॥ ११ ३ ॥]

अथ घत्ता—

णव मत्तउ पढमे । बीए चउद्दह मत्तओ ॥
तइए इमेच्चिअ । चोत्थएवि होइ घत्तओ ॥ १२ ॥

[नव मात्रा प्रथमे । द्वितीये चतुर्दश मात्रा ।
तृतीये एता एव । चतुर्थेपि, भवति घत्तक ॥ १२ ॥]

जहा [यथा]—

खरदूसण लि(गि)लेवि । रणे(ण)[ए]वितेत्ति ण जाइआ ॥
ण खअकाले इह । रावणहो पडवी धाइआ ॥ १२ १ ॥

[खरदूषणौ गिलित्वा । रणदेवीतृप्तिर्न जाता ।
ननु क्षयकाले इह । रावणस्य पतित्वा धाविता ॥ १२ १ ॥]

सव्वाणहॅम्पि पआण । तिणवकलओ हुवति ॥
घत्तालक्खण एरिसउ । गोवाला विलवति ॥ १३ ॥

[सर्वेषामपि पदाना । त्रिनवकला भवन्ति ।
घत्तालक्षणमीदृश । गोपाला निलपन्ति ॥ १३ ॥]

जहा [यथा]—

अक्खइ गउतमसामि । तिहुअणे लद्धपससहॅो ॥
सुण सेणिअ उप्पत्ति । रक्खसवाणरवसहॅो ॥ १३ १ ॥

[आख्याति गौतमस्वामी । त्रिभुवने लब्धप्रशसानाम् ।
शृणु श्रेणिक उत्पत्तिम् । राक्षसवानरवशानाम् ॥ १३ १ ॥]

चा मुहवक्क चआरि ठवेप्पिणु । आइमे बीअए [एक्क ?] करेप्पिणु ॥
तइअचउत्थए बे जमआ पुणु । त तिविह इह घत्तमहो सुणु ॥ १४ ॥

[चान् मुखवक्त्रान् चतुर स्थापयित्वा । आन्मिे द्वितीये एक कृत्वा ।
तृतीये चतुर्थे द्वे यमके पुन । तत्त्रिविधामिह घत्तामहो शृणु ॥ १४ ॥]

जहा [यथा]—

वामणरूअ करेप्पिणु माहउ । वेउ पढन्त पराइउ साहउ ॥
तिण्णि पआइ करेप्पिणु सामउ । दाणउ वधिउ सो बलिणामउ ॥ १४ १ ॥

[वामनरूप कृत्वा माधव । वेद पठन् परायात साधु ।
त्रीणि पदानि कृत्वा श्याम । दानवो बद्ध स बलिनामा ॥ १४ १ ॥]

पद्धडिआ पुणु जे इ करेंति । ते सोडह मत्तउ पउ धरेंति ॥
बिहिँ पअहिँ जमउ ते णिम्मअति । कडवअ अट्ठहिँ जमअहिँ रअन्ति ॥ १५

[पद्धतिका पुनर्येपि कुर्वन्ति । ते षोडश मात्रा पाद धारयन्ति ।
द्वाभ्या पादाभ्या यमक ते निर्मिमते । कडवकमष्टभिर्यमकै रचयन्ति ॥ १५ ॥]

आइहिँ पुणु घत्त समामणति । जमआवसाण छड्डुणि भणति ॥
सखाणिबद्धकडवेहि सधि । इह विविहपआरहिँ तुहुँ वि बधि ॥ १६ ॥

[आदौ पुन घत्ता समामनन्ति । यमकावसाना छड्डुणिका भणन्ति ।
सख्यानिबद्धकडवै सन्धि । इह विविधप्रकारै त्वमपि बधान ॥ १६ ॥]

सधिहेँ आइते[२] रइअ एअ । छड्डुणिआ(अ)वि घत्ता भण सुभेअ ॥
अण्णाउ विविहपआरिआउ । घत्ताउ छड्डुणि विआरिआउ ॥ १७ ॥

[सन्धेरादौ रचिता एता । छड्डुणिका अपि घत्ता भण सुभेदा ।
अन्या विविधप्रकारका । घत्ता छड्डुणिका विदारिका ॥ १७ ॥]

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१ Ms reads रसअति २ Ms reads सधिमेआइते

तीए सुण(णे)वि बज्झंति ताउ । लोएहि केण विण्णाउ ताउ ॥
सालाहणेण धवलाइ जाइ । विरइअइ[1] अणेअइ बहुविहाइ ॥ १८ ॥

[× × × श्रुत्वा बध्यन्ते या । लोकेन कन विज्ञातास्ता ।
सातवाहनेन धवलानि यानि । विरचितान्यनेकानि बहुविधानि ॥ १८ ॥]

इअ एम असेसव(उ) बज्झंति । सअलउ णाअरिअ ॥
सुपसिद्धा लोए पंडिअ– । जणेहि समाअरिअ ॥ १९ ॥
[इत्येवमशेषा बध्यन्ते । सकला नागरिक्य ।
सुप्रसिद्धा लोके पण्डित । जनै समाचरिता ॥ १९ ॥]

संधिहि आइहि घत्ता । दुवई गाहाडिल्ला ॥
मत्ता पद्धडिआए । छड्डुणिआ वि पडिल्ला ॥ २० ॥
[सन्धिषु आदौ घत्ता । द्विपदी गाथा अडिला ।
मात्रा पद्धतिका । छड्डुणिका अपि पश्चाद्भवा ॥ २० ॥]

संधिघत्ता जहा [सन्धिघत्ता यथा]—

जिणुपचहु रत्तुप्पलहिँ । दीवावेविणु वारि ॥
एक्कमि जम्मणु पुणु मरणु । छिण्णहु अट्ठपहारि ॥ २० १ ॥
[जिनपञ्चकस्य रक्तोत्पलै । दापयित्वा वारि ।
एकदैव जन्म पुनर्मरण । छिन्नमष्टप्रहारि ॥ २० १ ॥]

अह दुवई [अथ द्विपदी]—

पडिहिअभिण्णकण्णगंडत्थले विउणोविट्टपुच्छओ
णिद्दअवलिअकरपहरपरिअरथिरकअणिअसरीरओ ।
चलदलिवलयमधुरझंकारविराजितकुम्भमण्डल
तव नमनेन नाथ नाक्रामति परिकुपितोपि केसरी ॥ २० २ ॥
[प्रतिहितभिन्नकर्णगण्डस्थले द्विगुणोद्वर्तितपुच्छ
निर्दयवलितकरप्रहारपरिकरस्थिरकृतनिजशरीर ।
चलदलिवलयमधुरझंकारविराजितकुम्भमण्डल
तव नमनेन नाथ नाक्रामति परिकुपितोपि केसरी ॥ २० २ ॥]

अह गाहा जहा [अथ गाथा यथा]—

तुम्ह पअकमलमूले अम्ह जिण दु खभावतविआइ ॥
दुरु दुल्लिआइ जिणवर ज जाणसु त करेज्जासु ॥ २० ३ ॥
[युष्माक पदकमलमूले वय जिन दु खभावतापिता ।
ध्रुव ढौकिता जिनवर यज्जानीयास्तत्कुया ॥ २० ३ ॥]

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[1] Ms reads विरइआइ अणेआइ But this is against metre

अह अडिल्ला जहा [अथ अडिल्ला यथा]—

अक्कपलासविल्लुअडरूसउ
धम्मिअ एमएम महुअरु तूसउ ।
बुद्धाइच्च बम्ह हरि सकरु
जो मेराउ देउ हरिसकरु ॥ २० ४ ॥

[अर्क पलाशो बिल्व अटरूषो (वा)
धार्मिक एवमेव मधुकरस्तुष्ट ।
बुद्ध आदित्यो ब्रह्मा हरि शकर
यो मदीयो देवो हर्षकर ॥ २० ४ ॥]

मत्ता जहा [मात्रा यथा]—

जअहिं जिणवर सोम अकलक ।
सुरसण्णुअ विगअभअ ।
राअरोसमअमोहवज्जिअ ॥
मअणणासण भवरहिअ ।
विसअ सअल तइ देव णिवज्जिअ ॥ २० ५ ॥

[जय जिनवर सौम्य अकलङ्क
सुरसनुत विगतभय ।
रागरोषमदमोहवर्जित
मदनशासन भवरहित ।
विषया सकलास्त्वयि देव निमग्ना ॥ २० ५ ॥]

पद्धडिआ जहा [पद्धतिका यथा]—

जिणणामे मअगल मुअइ दप्पु
केसरि वस हो ण डसइ सप्पु ।
जिणणामे ण डहइ धअधअंत
हुअवह जालासअपज्जलंत ॥ २० ६ ॥

[जिननाम्ना मदगलो मुञ्चति दर्प
केसरी वशो भवति न दशति सर्प ।
जिननाम्ना न दहति धगधगन्
हुतवहो ज्वालाशतै प्रज्वलन् ॥ २० ६ ॥]

जिणणामे जलणिहि देइ थाहु
आरण्णे वण्णु ण वधइ वाहु ।
जिणणामे भवसअसंखलाइं
तुट्टति होंति खण मोकलाइ ॥ २० ७ ॥

[जिननाम्ना जलनिधिर्ददाति स्थान
अरण्ये वन्य न हन्ति व्याघ्र ।
जिननाम्ना भवशतशृङ्खला
त्रुट्यति भवति क्षणेन मुक्ता ॥ २० ७ ॥]

जिणणामे पीडइ गहु ण कोवि
दुम्मइ पिसाउ ओसरइ सोवि ।
जिणणामे दुग्गअ खहि जति
अणुदिण वरपुण्णइ उब्भवति ॥ २० ८ ॥

[जिननाम्ना पीडयति ग्रहो न कोपि
दुर्मति पिशाचोपसरति सोपि ।
जिननाम्ना दुर्गतानि क्षय याति
अनुदिन वरपुण्या युद्भवन्ति ॥ २ ८ ॥]

जिणणामे छिंदेवि मोहजालु
उप्पज्जइ देवलु सामिसालु ।
जिणणामे कम्मइ णिद्दलेवि
मोक्खग्गे पइसिअ सुह लहेवि ॥ २० ९ ॥

[जिननाम्ना छित्वा मोहजाल
उत्पद्यते देवभक्तोऽधिपति ।
जिननाम्ना कर्माणि निदाल्य
मोक्षाग्रे प्रविष्ट सुख लब्ध्वा ॥ २० ९ ॥]

छड्डणिआ जहा [छड्डणिका यथा]—

जिणणामपवित्तें । दिव सुव्वते । पाउ असेसु वि छज्जइ ॥
ज ज मणें भावइ । त सुह पावइ । दीणु ण कासु वि किज्जइ ॥ २० १० ॥

[जिननामपवित्रेण । × × श्रूयमाणेन । पापमशेषमपि छिद्यते ।
यद्य मनसा भावयति । तत्सुख प्राप्नोति । दै य न कस्यापि क्रियते ॥ २० ० ॥]

सगीअवज्जअहिणअसहुत्त तालमेअमिह सुणसु ॥
सत्तच्छदोरूअ सत्तता(त्ता)ल हुवे कव्वे ॥ २१ ॥

[सगीत वाद्य अभिनयसयुक्त तालमेतमिह श्रृणुष्व ।
सप्तच्छन्दोरूप सप्तताल भवेत्काव्ये ॥ २१ ॥]

पचच्छदोरूअ पचता(त्ता)ल च होइ कव्वम्मि ॥
तेंहिं रूएहिं अ रइअ तिता(त्ता)ल त मुणिज्जासु ॥ २२ ॥

[पञ्चच्छन्दोरूप पञ्चताल च भवति काव्ये ।
त्रिभी रूपै रचित त्रिताल तज्ज्ञातव्यम् ॥ २२ ॥]

छंदोरूएहिँ विहि जुअल चक्कलअमेव च चऊहि ॥
कुलअ सेसेहिँ हुवे चक्कसम तहिँ तेहि त ॥ २३ ॥

[छन्दोरूपाभ्या द्वाभ्या युगल चक्कलकमेव चतुर्भि ।
कुलक शेषैर्भवेत् चक्रसम तैस्तैस्तत् ॥ २३ ॥]

घत्ताछड्डुणिआहि पद्धडिआ[हि] सुअण्णरूएहि ॥
रासावधो कव्वे जणमणअहिरामओ होइ ॥ २४ ॥

[घत्ताछड्डुणिकाभि पद्धतिकाभि सुवर्णरूपाभि ।
रासाबन्ध काव्ये जनमनोभिरामको भवति ॥ २४ ॥]

एक्कवीसमत्ताणिहणउ उद्दामगिरु
चउदसाइ विरसाम होभ(इ) गणविरइथिरु ।
रासाबधु समिद्धु एउ अहिरामअरु
लहुअतिअलअवसाणविरइ अ[इ]महुरअरु ॥ २५ ॥

[एकविंशतिमात्रानिधन उद्दामगिर
चतुर्दशादिविश्रामो भवति गणविरतिस्थिर ।
रासाबन्ध समृद्धोऽय अभिरामतर
लघुकत्रिकलकावसानविरचितो अतिमधुरतर ॥ २५ ॥]

जहा [यथा]—

सुरवरणरवरथुअ उरअवरपणविअंकम[1]
मअणमहण जलहिगअरोस जाअसमदम ।
परमधीर जिणएव जअ णिहिवरसरणिलअ
पहअदुरिअ संतावहरण गुरुमोहविलअ ॥ २५ १ ॥

[सुरवरनरवरस्तुत उरगवरप्रणतक्रम
मदनमथन × × × गतरोष जातशमदम ।
परमधीर जिनदेव जय × × × × निलय
प्रहतदुरित संतापहरण गुरुमोहविलय ॥ २५ १ ॥]

जहा अ [यथा च]—

जइ वि ण वसुमइमग्गह इह को वि सचरइ
अइकिलेसे ससिणि सुद्दे अ वि जइ फुरइ ।
तोंवि पॅड्ढु मोरी वाणि वि लट्ठु कलाग(व)वइ
अहिणवघणपअपसरहिँ अवहसेहिँ रमइ ॥ २५ २ ॥

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[1] Ms reads उरअवरणविअच्चरणकम

[यद्यपि न वसुमतीमार्गेषु इह कोपि सञ्चरति
अतिक्लेशे शशिनि   यदि स्फुरति ।
ततोपि इय मयूरी वाणी अपि सुन्दरकलापवती
अभिनवघनपन्प्रसरै अपभ्रशै रमते ॥ २५ २ ॥]

सअलाओ जाईओ पत्थारवसेण एत्थ बज्झति ।
रासावधू(धो) णूण रसाअण चेअ गोट्ठीसु ॥ २६ ॥

[सकला जातय प्रस्तारवशेनात्र बध्यन्ते ।
रासाबन्धो नून रसायन चैव गोष्ठीषु ॥ २६ ॥]

विसमउ पाउ । होइ असे[सु] वि सत्तकलु ॥
पुणु समु पाउ । तेरसुकलु रासे सकलु ॥ २७ ॥

[विषम पाद । भवत्यशेषोऽपि सप्तकल ॥
पुन सम पाद । त्रयोदशकलो रासे सकल ॥ २७ ॥]

एत्थु बें कडवा बज्झति तेम
समताल विआरी होइ जेम ।
एक्कणि(लि)अचलणवलवलणकरण
छन्दोवसेण समतालकरण ॥ २८ ॥

[अत्र द्वे कडवके बध्येते तथा
समताला विदारी भवति यथा ।
एकैकचरण × × × × × ×
छन्दोवशेन समतालकरणम् ॥ २८ ॥]

देवाण थुइअकरणे छदोजाईउ जाउ भणिआउ ।
ताउ पि(च्चि)अ फुल्लडआ अवभसत्थे सआ होंति ॥ २९ ॥

[देवाना स्तुतिकरणे छन्दोजातय या भणिता ।
ता एव फुल्लटका अपभ्रशस्थे सदा भवन्ति ॥ २९ ॥]

मगलविवाहकरणे ताइ चिअ मगलाइ गिज्जति ।
बहुविहबधेहि [सआ] विउहा मण्णति सव्वकज्जेसु ॥ ३० ॥

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१ Vv 26 to 31 and the final colophon are found only in the Palm-leaf ms, which, however, does not contain v 32

[मङ्गलविवाहकरणे तान्येव मङ्गलानि गीयन्ते ।
बहुविधबन्धै सदा विबुधा मन्यन्ते सर्वकार्येषु ॥ ३० ॥]

णो तत्थ जमअसुद्वी णो छदो णो [अ] लक्खण कि पि ।
सुद्दा लक्खणअ णो थुणिआइ तह वि णिउणेहि ॥ ३१ ॥

[न तत्र यमकशुद्धि न च्छन्दो न च लक्षण किमपि ।
× × लक्षणक न, स्तुतानि तथापि निपुणै ॥ ३१ ॥]

पचससारहूअ बहुलत्थ लक्खलक्खणविसुद्ध ॥
एत्थ सअभुच्छद अवहसत परिसमत्त ॥ ३२ ॥

[पञ्चाशसारभूत बहुलार्थं लक्ष्यलक्षणविशुद्धम् ।
अत्र स्वयम्भूच्छन्द अपभ्रशान्त परिसमाप्तम् ॥ ३२ ॥]

कइराअरइअ सभुणाम छदलक्खण समत्त ॥

[कविराजरचित स्वयभूनाम छन्दोलक्षण समाप्तम् ॥]

IMPORTANT NOTE

A portion of the earlier part of this work was made available to me by Pandit Rāhula Samkṛtyāyana at a very late stage of printing I am therefore, printing it here immediately after the conclusion of the work though it ought to have ap peared at its commencement Its chapters and verses are also separately numbered—H D V

महाकवि श्री स्वयंभू कृत

स्वयंभूच्छन्दः (पूर्वभागः)[1]

१ गाथादिविधिः ।

[Fol 1 is missing]

[Fol 2 A] **आससु पउत्थवइए ण होंति णवपाउसब्भाइ ॥ १ १ ॥**

[आश्वसिहि प्रोषितपतिके न भवन्ति नवप्रावृडभ्राणि ॥ १ १ ॥]

हिआरो बिंदुजुओ पआवसाणम्मि लहू । छइल्लाण जहा—[हिकारो बिंदुयुत पदावसाने लघु । छइल्लस्य यथा—]

धवलेहिँ अणजणसामलेहिँ पेरततणुअतणुएहिँ ।
णिद्दाएत्ति उवेंदो गअणिद्दाएहिँ अच्छीहिँ ॥ १ २ ॥

[धवलाभ्यामनञ्जनश्यामलाभ्या पर्यन्ततनुक्तनुकै ।
निद्रायते उपेन्द्र गतनिद्राभ्यामक्षिभ्याम् ॥ १ २ ॥]

एआरो सुद्धो पआवसाणम्मि लहू । वम्मउत्तस्य जहा—[एकार शुद्ध पदावसाने लघु । वर्मपुत्रस्य यथा—]

पच्चूसगअवरमलिआए उड्डीणससिविहगाए ।
धवलाइँ गलति णिसालआएँ णक्खत्तकुसुमाइ ॥ १ ३ ॥

[प्रत्यूषगजवरमृदिताया उड्डीनशशिविहगाया ।
धवलानि गलन्ति निशालताया नक्षत्रकुसुमानि ॥ १ ३ ॥]

ओआरो सुद्धो पआवसाणम्मि लहू अ । पालित्तस्स जहा—[ओकार शुद्ध पदावसाने लघुश्च । पादलिप्तस्य यथा—]

उअ पोम्मराअमरगअसवलिआ णहँअलाओं[2] ओवरइ ।
णहसिरिकठब्भट्ठ व्व कठिआ कीररिंछोली ॥ १ ४ ॥

[पश्य पद्मरागमरकतसंवलिता नभस्तलादवतरति ।
नभ श्रीकण्ठभ्रष्टेव कण्ठिका शुकपङ्क्ति ॥ १ ४ ॥]

रवेजणसजोए परे वसेस च सविहास । विअटस्स जहा—[रव्यञ्जनसयोगे ×××××× । विदग्धस्य यथा—]

ते च्चिअ सुहआ ते च्चिअ सप्पुरिसा ते जिअत जिअलोए ।
वोद्दहिद्दहम्मि पडिआ तरति जे च्चेअ हेलाए ॥ १ ५ ॥

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१ Please see note on p 102 २ Ms wrongly reads णहअलाहि

[त एव सुभगा त एव सत्पुरुषा ते जीव तो जीवलोके।
तरुणीद्रहे पतिता तरन्ति ये एव हेल्या॥ १५॥]

[Fol 2 P] हव्वेंजणसजोए परे वसेसम्मि सविहास। [हव्यञ्जनसयोगे ×××]

गोरिरअरेअलित्त ज आसि पिणाइणो महलिंग।
अज्ज वि ण्हवणमिसेण धुअइ जणो त च सविसेस॥ १६॥

[गौरीरजोरेतोलिप्त यदासीत् पिनाकिनो महल्लिङ्गम्।
अद्यापि स्नपनमिषेण धावति जनस्तच्च सविशापम्॥ १६॥]

छप्पचचउतिदुअला[1] छपचतदा पाअ[अ]म्मि पच गणा।
एह चिअ वोच्छत ज होहि[इ] रूअअ छंदे॥ २॥

[षट्पञ्चचतुस्त्रिद्विकला छपचतदा पादे पञ्च गणा।
एतदेवोच्यमान यद्भवति रूपक छन्दसि॥ २॥]

छपचतदा अहिउत्तस्स जहा—[छपचतदा अभियुक्तस्य यथा—]

ओट्ठउडुब्भडदल रल(स)णारओह
त(द)सणच्छविकेसर णअणालिसोह।
मित्तप्पडिवोहिअ उब्भट्ठणिद्द
रेहइ वरकामिणीवअणारविंद॥ २१॥
—अरविंदओ णाम छदओ।

[ओष्ठपुटोद्भटदल रसनारजओघ
दशनच्छविकेसर नयनालिशोभम्।
मित्रप्रतिबोधित उद्भ्रष्टनिद्र
शोभते वरकामिनीवदनारविन्दम्॥ २१॥]

चा अट्ठ खधअद्धे उरदा छट्ठम्मि ण विसमे मज्झगुरुं।
सत्तद्ध गीइअद्धे जाणह सकिण्णअत्ति दोहिम्मि॥ ३॥

[चा अष्टौ स्कन्धकार्धे, उदरद्विमात्रौ षष्ठे, न विषमे मध्यगुरु।
सार्धसप्त गीत्यर्धे, जानीत सकीर्णकमिति द्वयो॥ ३॥]

खधओ पवरसेणस्स [स्क धक प्रवरसेनस्य]—

ते विरला सप्पुरिसा जे अभणंता घडति कज्जालावे।
थोअ च्चिअ ते अ दुमा जे अमुणिअकुसुमणिग्गमा[2] देंति फलं॥३१॥

[ते विरला सत्पुरुषा ये अभण त घटयन्ति कार्यालापान्।
स्तोका एव ते च द्रुमा ये अज्ञातकुसुमनिर्गमा ददति फलम्॥ ३१॥]

गीइ भी[Fol 3A]रुणो जहा [गीति भीरो यथा]—

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१ Ms reads च्छपचचउत्तिदुअला २ Ms reads णिग्गआ

हा हिअअ कि विसूरसु रूअ दट्ठूण परकलत्ताण।
पावेण णवरि लिप्पसि पाव पाविहसि त ण पाविहसि ॥ ३ २ ॥

[हा हृदय किं खिन्नसे रूप दृष्ट्वा परकलत्राणाम्।
पापेन केवल लिप्यसे पाप प्राप्स्यसि ता न प्राप्स्यसि ॥ ३ २ ॥]

सङ्किण्ण(ण्ण) कन्हदत्तस्स [सकीर्ण कृष्णदत्तस्य]—

अप्पिज्जउ जणअसुआ अणुणिज्जउ राहओ पअत्तेण।
आअड्ढिअचाअवरा जाव ण निवडति दुज्जआ रामसरा ॥ ३ ३ ॥

[अर्प्यता जनकसुता अनुनीयता राघव प्रयत्नेन।
आकृष्टचापवरात् यावन्न निपतन्ति दुर्जया रामशरा ॥ ३ ३ ॥]

गीअ(इ) च्चिअ उवगीई लहुणा छट्ठेण एक्केण।
पुव्वद्धेणुंग्गीई गाहा सभवइ पच्छिमद्धेण ॥ ४ ॥

[गीतिरेव उपगीति लघुना षष्ठेन एकेन।
पूर्वार्धेन उद्गीति गाथा सभवति पश्चिमार्धेन ॥ ४ ॥]

उअगीइ[1] णिउणस्स [उपगीति निपुणस्य]—

जाओ हरइ कलत्तो(त्त) वड्ढतो भोअण हरइ।
अत्थ हरइ समत्थो पुत्तसमो वेरिओ णत्थि ॥ ४ १ ॥

[जातो हरति कलत्र वर्धमानो भोजन हरति।
अर्थ हरति समर्थ पुत्रसमो वैरी नास्ति ॥ ४ १ ॥]

उगी(ग्गी)इ सालाहणस्स [उद्गीति सातवाहनस्य]—

थणदोहडिए भरइ व बाला लाअण्णसलिलोह।
रमणालवालणिग्गअरोमावलिवल्लरि व्व सिंचेइ ॥ ४ २ ॥

[स्तनद्विघट्या बिभर्तीव बाला लावण्यसलिलौघम्।
रमणालवालनिर्गतरोमावलिवल्लरीमिव सिञ्चति ॥ ४ २ ॥]

गाहा च्छइल्लाण जहा [गाथा छेकस्य यथा]—

गरुअ थणाण भार दट्ठूण किसत्तण च मज्झम्मि।
भग्गणभएण विहिणा दिण्णो रोमावलीखभो ॥ ४ ३ ॥

[गुरुक स्तनयोर्भार दृष्ट्वा कृशत्व च मध्ये।
भञ्जनभयेन विधिना दत्तो रोमावलीस्तम्भ ॥ ४ ३ ॥]

[Fol 3 B] **तिगणविरामा पच्छा, जा पुव्वद्धम्मि पुव्वपच्छा सा।**
पच्छद्धे परपच्छा, अविरामा भण्णए विउला ॥ ५ ॥

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१ Ms reads उअगीइ

[त्रिगणविरामा पथ्या, या पूर्वार्धे पूर्वपथ्या सा।
पश्चार्धे परपथ्या, अविरामा भण्यते विपुला ॥ ५ ॥]

पच्छ(च्छा) भोइअस्स जहा [पथ्या भोगिन । यथा]—

पउरजुआणो गामो महुमासो जोव्वण पई ठेरो।
जुण्णसुरा साहीणा असइ(ई) मा होउ कि मरउ ॥ ५·१ ॥

[प्रचुरयुवको ग्रामो मधुमासो यौवन पति स्थविर ।
सुरा स्वाधीना असती मा भवतु किं म्रियताम् ॥ ५ १ ॥]

पुव्वपच्छा चदणस्स जहा [पूर्वपथ्या च दनस्य यथा]—

सुहअ गअ तुह विरहे तिस्सा हिअअ पवेविर अज्ज।
करिचरणचप्पणुच्छलिअथोअतोअ पिव दिसासु ॥ ५ २ ॥

[सुभग गत तव विरहे तस्या हृदय प्रवेपमानमद्य ।
करिचरणमर्दनोच्छलित स्तोक तोयमिव दिशासु ॥ ५ २ ॥]

परपच्छा पालित्तस्स जहा [परपथ्या पादलिप्तस्य यथा]—

वणमहिसजूहसभमेउ कद्दमुप्पीलभमिअमीणउल।
आसण्णसोसभीअ हुवइ व जीअ तलाअस्स ॥ ५ ३ ॥

[वनमहिषयूथसंभ्रमात् कर्दमोत्पीडभ्रान्तमीनकुलम्।
आसन्नशोषभीत भवतीव जीवित तडागस्य ॥ ५ ३ ॥]

विउला तस्सेअ [विपुला तस्यैव]—

आआसतलाए णिम्मलम्मि पप्फुल्लचदकमलम्मि।
मिअमहुअरचरणविहडिअस्से व जोण्हारओ फुरइ ॥ ५ ४ ॥

[आकाशतडागे निर्मले प्रफुल्लचन्द्रकमले।
मृगमधुकरचरणविघटित इव ज्योत्स्नारज स्फुरति ॥ ५ ४ ॥]

गुरुमज्झगोअरेहि बीअचउत्थेसु सव्वचवला सा।
पुव्वद्धे × × × × ॥ ६ ॥

[गुरुमध्यगोचराभ्या द्वितीयचतुर्थयो सर्वचपला सा।
पूर्वार्धे × × × × ॥ ६ ॥]

[Foll 4 and 5 are missing]

[Fol 6 A]—वस्स [—वस्य]—

इच्छुमअ कोअड सअ अणगो सिलीमुहा पुप्फमआ।
तह वि हु विंधइ मअणो णिउण चिअ णिरवसेस पि जणो(णे) ॥ ७ १ ॥

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१ Ms reads सम्भउ २ Is it विहडिअम्मि ?

[इक्षुमय कोदण्ड स्वयमनङ्ग शिलीमुग्ना पुष्पमया ।
तथापि खलु विध्यति मदनो निपुणमेव निरवशेषमपि जने ॥ ७ १ ॥]

गाहा[ए] पुव्वद्धे दो दो वट्टंति जइ चआरसंआ इमो गाहो ।
उ वि-अव सम उअंपुव्वो मालागाहोव्व सेसेहिं ॥ ८ ॥

[गाथाया पूर्वार्धे द्वौ द्वौ यदि चकाराशका अय गाथ ।
उद्-वि अव सम उपपूर्व मालागाथ एव शेषै ॥ ८ ॥]

गाहो सुरसेणस्स [गाथ सुरसेनस्य]—

पमणपडिपहअपाअवणिहसणछिप्पतथोरसुहछेअंभरिअनलिणउडा ।
पिज्जत पत्थिएहिं धुत्तीअहरव्व धुत्तेहिं ॥ ८१ ॥

[पवनप्रतिप्रहतपादपनिघर्षणस्पृशत्स्थविरसुखच्छेदभृतनलिनपुटा ।
पीयन्ते पथिकै धूर्ता अधर इव धूर्तै ॥ ८ १ ॥]

उग्गाहो लडहसहावस्स [उद्गाथो लटभस्वभावस्य]—

अद्द्दचदणुप्पकपकअ मुक्कचक्ककप्पूरसुरहिसजोग्गकुकुमालेओ ।
तिस ता डहइ सरीर विसहरविसदोसदट्ठो व्व ॥ ८२ ॥

[आद्रार्द्रचन्दनपङ्कपङ्कज मुक्ताचक्रकर्पूरसुरभिसयोगकुङ्कुमालेप ।
तस्यास्तावद्दहति शरीर विषधरविषदोषदष्टमिव ॥ ८ २ ॥]

विग्गाहो इ तस्सेअ [विगाथस्तस्यैव]—

केसरिकिसोरखरणहरपहरणिद्दलिअमत्तकरिकुभपीढ
परिगलिअधवलमुत्ताहलुज्जलावअवो ।
[Fol 6 B] **थणवट्टसठिओ सुहअ तीअ हारो ण सोहाइ ॥ ८३ ॥**

[केसरिकिशोरखरनखरप्रहारनिर्दलितमत्तकरिकुम्भपीठ
परिगलितधवलमुक्ताफलोज्ज्वलावयव ।
स्तनपृष्ठसस्थित सुभग तस्या हारो न सुखयति ॥ ८ ३ ॥]

अवगाहो तस्सेअ [अवगाथस्तस्यैव]—

चलचलिअविज्जुलावलअसजलजलहररसतपरिमुक्क-
थोरधारासरोहजज्जरिअविरहिणीहिअअ होंतसताओ ।
मा सतावेहि सम णिसस णवपाउस गतु ॥ ८४ ॥

[चलवलितविद्युद्वल्यसजलजलधररमत्परिमुक्तस्थविर-
धाराशरौघजर्जरितविरहिणीहृदय भवत्सन्तापम् ।
मा सतापय सम नृशस नवप्रावृषि गत्वा ॥ ८ ४ ॥]

सगाहो तस्सेअ [संगाथस्तस्यैव]—

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१ Ms reads चआरअसआ　२ Ms reads अउ वो　३ Ms reads सुहच्छेअ

तरलालिवलअचलचलणचालणुच्छित्तमालइलुलतपरि-
मलाअट्टसुपरिघुट्ठविअनिट्ठुराराववमोरपारद्धतडवारमे।
आरम्भसि णिक्किव पाउसम्मि किं गमणअ तसि ॥ ८५ ॥

[तरलालिवलयचलचरणचालनोत्स्पृष्टमालतीलोलपरिमला
कृष्टसुपरिघोषितनिष्ठुराराववमयूरप्रारब्धताण्डवारम्भायाम् ।
आरम्भसे निष्कृप प्रावृषि किं गमन तस्याम् ॥ ८५ ॥]

उवंगाहो[१] तस्सेअ [उपगाथ तस्यैव]—

दिसिदिसि पसरतच्चिअ लोद्ध गधुद्धभैंभलभमतभमरभमरोहपउर
परिमुक्ककलअलुग्घोससमसघाअसिग्घघुम्मविअपहिअणिग्घोरे।
णिग्घोरपक्खिणो जे वि ते इ घरवावडा होंति ॥ ८६ ॥

[दिशि दिशि प्रसरत् × × × लोध्रगन्धोर्ध्वविह्वलभ्रमद्भ्रमरभ्रमरौघप्रचुरपरिमुक्त
कलकलोद्घोषसम्यक्सघातशीघ्रघूणितपथिकनिर्दये ।
निर्दयपक्षिणो येपि तेऽपि गृहव्यापृता भवन्ति ॥ ८६ ॥]

मालागाहो णिउणस्स [मालागाथो निपुणस्स] [Fol 7 is missing]

२ गलितकजातिः

[Fol 8A] प्पअरु पढमअद् ॥

माओमाणमोहकलिकामकोहमअहरिसलोह-
रसरूअगधपमुहपणसट्ठविसअ।
केवलणिम्ममा णउज्जोअणा अ तअलोक्कमडणा
होअ मज्झ गअणिरवसेसविसअ॥ १ १ ॥

[मायामानमोहकल्किामक्रोधमदहर्षलोभ
रसरूपगन्धप्रमुखपञ्चषष्टिविषयम् ।
केवलनिर्ममा नयोद्योतनाश्च त्रैलोक्यमण्डना
भवत मम गतनिरवशेषविषयम् ॥ १ १ ॥]

तच्चिअ दोचआररहिअ गआरणिहण भणण(णं)ति
किर मुद्धगलिअअ ति ॥ २ ॥

[तदेव द्विचकाररहित गकारनिधन भणन्ति किल मुग्धगलितकमिति ॥ २ ॥]

त विअड्ढस्स [तद्विदग्धस्य]—

[१] Ms reads उग्गाहो [२] This is मालागलितक last two lines only

णमह महिंदमउडमणिकिरणवारिधाराहिसित्तउहयक्कमारविंद
निरुअमदेहदित्तिदुत्तरतरगिणीण्हविअसअलगहचक्कमारविंद ।
मिलिअतिलोअलोअलोअणभमतमत्तालिपतिपरिपीअरूअकमल
परमसिरिप्पओ(हो)हओहामिअअहिणवदेवलोअदुल्लहअलब्भकमल
॥ २ १ ॥

[नमत महेन्द्रमुकुटमणिकिरणवारिधाराभिषिक्तोभयक्रमारविन्द
निरुपमदेहदीप्तिदुस्तरतरगिणीस्नपितसकलग्रहचक्रमारवृन्दम् ।
मिलितत्रिलोकलोकलोचनभ्रम-मत्तालिपङ्क्तिपरिपीतरूपकमल
परमश्रीप्रमौघतिरस्कृताभिनवदेवलोकदुर्लभालभ्यकमलम् ॥ २ १ ॥]

पुणरवि दोचआररहिअ गआरणिहण उग्गगलिअअ ॥ ३ ॥

[पुनरपि द्विचकाररहित गकारनिधन उग्रगलितकम् ॥ ३ ॥]

उग्गगलिअअ वढामित्तस्स [उग्रगलित वृद्धमित्रस्य]—

अरि भगुरबलासदोह समरवेलासके वलते
महरथिगअरेण रामेण सधिमिच्छामि केवल ते ।
हरि हरिगण म भीरु मअमेव [Fol 8 B] त च किरणाविलो महासी
राम समअविहति सम होहि त च किर णावि लोमहासी ॥ ३ १ ॥

[× × × ×
× × × ×
× × × ×
× × × × ॥ ३ १ ॥]

मोत्तूण डडआइ खधअजाइ च अण्णरूआइ ।
जाइ चिअ जमिआइ ताअ चिअ होति गलिआइ ॥ ४ ॥

[मुक्त्वा दण्डकान् स्कन्धकजाति च अन्यरूपाणि ।
यान्येन यमितानि तान्येव भवन्ति गलितानि ॥ ४ ॥]

पचससारहूए बहु[ल]त्थे लक्खलक्खणविसुद्धे ।
एत्थ सअभुच्छदे गलिअअजाई परिसमत्ता ॥ ५ ॥

[पञ्चाशसारभूते बहुलार्थे लक्ष्यलक्षणविशुद्धे ।
अत्र स्वयभूच्छन्दसि गलितकजाति परिसमाप्ता ॥ ५ ॥]

३ खञ्जकजातिः ।

जमअपरिवज्जिआइ पाअविसुद्धाइ सरिसचलणाइ ।
इअ गलिअअखजाइ भणिआइ तह अ णिउणेहि ॥ १ ॥

[यमकपरिवर्जितानि पान्विशुद्धानि सदृशचरणानि।
इति गलितकखञ्जानि भणितानि तथा च निपुणै ॥ १ ॥]

खजअम्मि तजुअ तिचआरा तगुरुणो अ ॥ २ ॥

[खञ्जके तयुग त्रिचकारा त्रिमात्रगुरू च ॥ २ ॥]

खजअ सुद्धसहावस्स [खञ्जक शुद्धस्वभावस्य]—

तरुणमित्तकरफरिसपहिअअइबोहिएण
अमअलोल्लोअणफुल्लधुअलोहिएण।
दतपतिछविकेसरअहरदलुल्लएण
मुद्धिए अरविंदेण व हरसि म(मु)हुल्लएण॥ २ १ ॥

[तरुणमित्रकरस्पर्शप्रथितातिबोधितेन
अमदलोललोचनभ्रमरलोभितेन।
दन्तपङ्क्तिछविकेसराधरदलवता
मुग्धिके अरविन्देनेव हरसि मुखेन ॥ २ १ ॥]

खड चचपगणक(क्क)अ ॥ ३ ॥

[खण्ड चचपगणकृतम् ॥ ३ ॥]

खडअ सिरिहरिसएवस्स [खण्ड श्रीहर्षदेवस्य]—

कुसुमाउहपिअदूअअ
मउलावते चूअअ।
सिढिलिअमा [णग्गहणओ
वायइ दाहिणपवणओ ॥] ३ १ ॥ [Foll 9 and 10 missing

[Fol 11 A]— **—धुत्तिरमिअ रउलुअ ॥**

दुअइच्चिअ उंअतएक्कलहुविहीणा कामलेहा।

[द्विपद्येव उपान्तैकलघुविहीना कामलेखा ॥ ४ ॥]

कामलेहा तस्सेअ [कामलेखा तस्यैव]—

माणिणि दुज्जणेहिं अलिअं च्चिअ मज्झ कआवराहा
मुद्धसहावआ अ अवरेसिरि त अणिलुत्तकोहा।
चलणतट्ठिअस्स णमिरस(स्स) वि माइ भणतअस्स
दिज्जइ से मुहम्मि हसिऊण पिआए पिआरविंदं ॥ ४ १ ॥

[मानिनि दुर्जनै अलीकमेव मम कृतापराधा
मुग्धस्वभावा च × × × त्व अनिवृत्तक्रोधा।
चरणान्ते स्थितस्य नतस्यापि मातर्भणत
दीयतेऽस्य मुखे हसित्वा प्रियया प्रियारविन्दम् ॥ ४ १ ॥]

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१ Ms reads उअअत

मागहणक्कुडीअ छवेरे चउचा(च)साए
सत्तमदहमलआए[1] गुरुत्त[अ]अताए ॥ ५ ॥

[मागधनकुट्या षण्मात्रप्रमुखा चत्वारश्चतुर्मात्रा ।
सप्तमदशमलघुकाया गुरुत्रयान्तायाम् ॥ ५ ॥]

मागहणकुड्डआ विमलस्स [मागधनर्कुटी विमलस्य]—

एस पिएण लग्गघणक्हवगत्ताए
नलिणिमुणालवण्णससिसण्णिहदाढाए ।
परसुणिदिण्णकण्ण अइमथरलीलाए
णिअ णितण्णुआ × × असई कुवराहाए ॥ ५ १ ॥

[× × × ×
× × × ×
× × × ×
× × × × ॥ ५ १ ॥]

उअणिहणम्मि दुण्ण लहुणो जइ नक्कुडअं ॥ ६ ॥

[उपनिधने द्वौ लघू यदि नर्कुटकम् ॥ ६ ॥]

णक्कुडअ उब्भडस्स [नर्कुटक उद्भटस्य]—

अज्ज चिअ गओत्ति अज्ज [fol 11 B]चिअ रणरणओ
जत्तो चिअ णिएमि तत्तो चिअ घणघणओ ।
ल्हसइ सुदिढअर पि कअ णीमीबधणअ
दूबलबाहिआहिं सठाइ ण ककणअ ॥ ६ १ ॥

[अद्यैव गत इति अद्यैव रणरणक
यत एव पश्यामि तत एव घनघनक ।
ल्हसति सुदृढतरमपि कृत नीवीबन्धन
दुर्बलबाहुकयो सतिष्ठते न कङ्कणकम् ॥ ६ १ ॥]

णिहणउअत बे च परगा समणक्कुडअ ॥ ७ ॥

[निधनोपान्त्यौ द्वौ चकारौ परगौ समनर्कुटकम् ॥ ७ ॥]

समणक्कुडअ अजेणिउत्तस्स [समनर्कुटक अञ्जनिपुत्रस्य]—

णहमणिमोहजालअवणद्धधरावलअ
णिरुअमदेहदित्तिविणिभिण्णदिसावलअ[2] ।
मुहहरिणककतिजिअसूरससी तमिण
णवह महापुराणपुरिस पुरएवजिण ॥ ७ १ ॥

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[1] सत्तमदहमलहुअएँ ? [2] Ms reads विण्णिभिण्ण

[नखमणिमयूखजालावनद्धधरावलय
निरुपमदेहदीप्तिविनिर्भिन्नदिशावलयम् ।
सुरासुरहरिणाङ्ककान्तिजितसूर्यशशिन तमिम
नमत महापुराणपुरुष पुरुदेवजिनम् ॥ ७ १ ॥]

अतिमएण तेण तिविह पि तरगअ ॥ ८ ॥

[अन्तिमेन त्रिमात्रेण त्रिविधमपि तरगकम् ॥ ८ ॥

तरगअ सागरस्स [तरगक सागरस्य]—

कस्स पिअए करविरहो अ सुहावहओ
को समरगणे विसमओ परदूसहो ।
एआण गएण को जाइ अण्णत्तमो
पिअकरस्स वि सो क(फ)रिसओ विरहो अ इमो ॥ ८ १ ॥

[कस्य प्रियके करविरहश्च सुखावह
क समराङ्गणे विषम परदु सह ।
एतेषा गतेन को याति अन्यत्वम
प्रियकरस्यापि स स्पर्श विरहश्चायम् ॥ ८ १ ॥]

त णिहणाहिए

[तन्निधनाधिके] [Fol 12 is missing]

[Fol 13 A] —अकओ ॥

पगणपमुहा सा अहिअक्खरा च्चिअ चित्तलेहिआ[1] ॥ ९ ॥

[पगणप्रमुखा सा अधिकाक्षरैव चित्रलेखिका ॥ ९ ॥]

चित्तलेहिआ[2] अगारगणस्स [चित्रलेखिका अङ्गारगणस्य]—

अइअणा पत्थइ अ चदहअ[3] भण अम्मि एत्तिअ
जोण्हिआ पसरणि(ति)अ तुह दीह जणेइ कित्तिअ ।
ज मह पिअअमपह भरेहिं रसिअघआरअ
छिण्णसीस हआस त पडिच्छि सुहिमुट्ठिपहरअ ॥ ९ १ ॥

[× × × × प्रार्थयति न्व चन्द्रहतक भण अम्ब एतत्
ज्योत्स्नाप्रसर पश्य तव दीर्घा जनयति कीर्तिम् ।
य मम प्रियतमपथ × × × ×
छिन्नशीर्ष हताश त प्रतीच्छ सुहृन्मुष्टिप्रहारम् ॥ ९ १ ॥]

दोपआरपमुहा अहिअक्खरा च्चेअ होइ मल्लिआ ॥ १० ॥

[द्विपञ्चमात्रप्रमुखा अधिकाक्षरैव भवति मल्लिका ॥ १० ॥]

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1 Ms reads च्चें 2 Ms reads चदलेहिआ 3 Ms reads चदहअ भण०

मल्लिआ सगमित्तस्स [मल्लिका संगमित्रस्य]

जत्थ गामसीमा पउत्थवइअ व्व दीहसासिआ
पिक्ककलमकेआरआ सरोरुहआण्णवासिआ ।
पमणविहुअदुमदिण्णकुसुमपब्भारभरिअपथआ
गधलुद्धफुल्लधुआउला होंत पहिअसत्थआ ॥ १० १ ॥

[यत्र ग्रामसीमा प्रोषितपतिनेव दीर्घश्वासिका
पक्वकलमकेदारा सरोरुह××वासिता ।
पवनविधुतद्रुमदत्तकुसुमप्राग्भारभृतपथा
गन्धलुब्धभ्रमराकुला भवन्ति पथिकसार्थो ॥ १० १ ॥

[Iol 13 B] **पढमवीअचउत्थपआरसजुअ भणति दीविअ ॥ ११ ॥**

[प्रथमद्वितीयचतुर्थपकारसंयुक्ता भणन्ति दीपिकाम् ॥ ११ ॥]

दीविआ चदणस्य [दीपिका चन्दनस्य]—

सामलगि तुज्झाणणिंदुणा विणिज्जिओ मिअकओ
हरसिर समुल्लीणओ वि मज्झए जलाण झीणओ ।
णहसिरिं पर सभरत[अ]ओ इह पुणो समागओ
पण्हिअंपडिमआच्छलेण पापसु अ पसु पडिओ ॥ ११ १ ॥]

[श्यामलाङ्गि तवाननेन्दुना विनिर्जितो मृगाङ्क
हरशिर सलीनोपि मध्ये जलाना क्षीण ।
नभ श्रिय पर सस्मरन् इह पुन समागत
पार्ष्णिप्रतिमाच्छलेन पादयोश्चैतयो पतित ॥ ११ १ ॥]।

सव्वाओ सभमति जइ त भणति लच्छिअ ॥ १२ ॥

[सर्वा सभवन्ति यदि ता भणन्ति लक्ष्मीम् ॥ १२ ॥]

लच्छी पहजणस्स [लक्ष्मी प्रभञ्जनस्य]—

हा हट्ट आपएसाण पडिओ चित्तअवड्डुओ
हा कुट्टिमभूमिआण अ कुसमच्छलणअवच्छओ ।
हा घरगिरिसिहरआण वणलच्छी(च्छि)केलहअतओ
हा हट्टओ पुराहिवसल सुद्धआल मणिमउ(ऊ)रओ ॥ १२ १ ॥

[× × × × × ॥ १२ १ ॥]

पचससारहूए बहुलत्थे लक्खलक्खणविसुद्धे ।
एत्थ सअभुच्छदे खजअजाई परिसमत्ता ॥ १३ ॥

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1 Ms reads पण्हिअपडिमाच्छलेण

[पञ्चाशसारभूते बहुलार्थे लक्ष्यलक्षणविशुद्धे ।
अत्र स्वयम्भूच्छन्दसि खञ्जकजाति परिसमाप्ता ॥ ।३ ॥]

४ शीर्षकाणि

दुगुणो जइ ओलबओ । बज्झइ गीई [Fol 14 A] निहणओ ॥
दुअईखड भणति । तच्चेअ तहा छइल्ला ॥ १ ॥

[द्विगुणो यद्यवलम्बक । बध्यते गीतिनिधनक ॥
द्विपदीखण्ड भणन्ति । तदेव तथा छेका ॥ १ ॥]

दुअईखड सिरिहरिसदेवस्स [द्विपदीखण्ड श्रीहर्षदेवस्य]—

कुसुमाउहपिअदूअअ । मउलावतो चूअअ ।
सिढिलिअमाणग्गहणओ । पावइ दाहिणपमणओ ॥
विअसिअवउलासोअओ । इच्छिअपिअअममेलओ ॥
पलिवालणअसमत्थओ । तम्मइ जुअईसत्थओ ॥
इअ पढम महुमासो जणस्स हिअआई कुणइ मउआइ ।
पच्छा विंधइ कामो लद्धप्पसरेहिं कुसुमबाणेहिं ॥ १ १ ॥

[कुसुमायुधप्रियदूतक । मुकुलयश्चूतकम् ।
शिथिलितमानग्रहणो । प्राप्नोति दक्षिणपवन ॥
विकसितबकुलाशोक । इष्टप्रियतममेलन ।
प्रतिपालनासमर्थ । ताम्यति युवतिसार्थ ॥
इति प्रथम मधुमासो जनस्य हृदयानि करोति मृदूनि ।
पश्चाद्विध्यति मदनो लब्धप्रसरै कुसुमबाणै ॥ १ १ ॥]

तहा अहिमाणइद्धस्स [तथा अभिमानचिह्नस्य]—

पडिभग्गसूरपसरआ । रहसुच्छलतमेहआ ।
उप्फुल्लकदलिआए । विअसिअसिलिंधिनिवहए ॥
उल्हसिअतिअसचावआ । उग्गअतणकुरुल्लआ ।
जाआ पाउसकालए । उक्कठुलआ दिवसआ ॥
उल्लिअरेणुसुअधएं वाए [Fol 14 B] अग्घाइअम्मि कुविआण ।
विअलिअमाणभराओ आअरन्तुाविओ हिअआओ ॥ १ २ ॥

[प्रतिभग्नसूर्यप्रसरा । रभसोच्छलन्मेघा ॥
उत्फुल्लकन्दलिके । विकसितशिलीन्ध्रनिवहे ॥
उल्लसितत्रिदशचापा । उद्गततृणाङ्कुरा ॥
जाता प्रावृट्काले । उत्कण्ठायुता दिवसा ॥

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१ Ms reads निवहआए - Ms drops अ from this word

आर्द्रीकृतरेणुसुगन्धे वाते आघ्राते कुपितानाम ।
विगलितमानभरात् × × × × हृदयात् ॥ १ ॥]

पढम च दुअइआ पुणो पच्छा बज्झइ गीइआ ।
एसा होइ दुहगिआ अण्णा वि जहिच्छिआ(अ)रूअएहि ॥ २ ॥

[प्रथम च द्विपदी पुन पश्चाद् बध्यते गीतिका ।
एषा भवति द्विभङ्गिका अन्यापि च यथेप्सितरूपै ॥ २ ॥]

दुहगिआ अहिमाणइद्धस्स [द्विभङ्गिका अभिमानचिह्नस्य]—

णमअरदविंदुणि(णी)सदिरदलमिलिआरविंदआ
पुप्फहोअभसलगोच्छच्छवच्छसमुच्छलतआ ।
माहवमासअम्मि हिअलिच्छिअकुसुमालिद्धगधआ
अव्वो दुव्विअड्ढ कह होहिसि साहसु महुरलआ
उड्ढणदुलसीलाओ उट्ठतपडतविविहकुसुमएसु
उव्वाही तुह हिअअ अणवरअभरतअस्स वेएण ॥ २ १ ॥

[×　×　×　×　×　॥ २ १ ॥]

अहवा वपअराअस्स [अथवा वाक्पतिराजस्य]—

थणदिण्णगरुअचदणपगुअक्खमणससेसुमासइ-
भरकुचिअमउअसिहो चक्कलिओ तीअ रोमचो ॥
विअलिअम्मि ×　×　×　×　॥ २ २ ॥

[Fol 15, 16 and 17 are missing]

[Fol 18 A]　　—लोट्टथिरमहुरपउअपाअवकज्जाइ-
अइद्दसालवाहणनरेंदससग्गचउरमज्जतलुद्धमरहट्ठसुदरी-
थोरथिमिअथणवट्टसठिउद्धुच्छलतसासलहलद्दिपकोह-
पीवरुल्हसिअतरलकठाउमालिआचलतरगरगतरहअम्मि
पुलिणआए ॥ ३ १ ॥

[×　×　×　×　×　॥ ३ १ ॥]

मालागलिअआ अवसाणअम्मि चआरआ दोण्णि दोण्णि
वड्ढति विसमसखाएँ सठिआ जइ हवति किर विसमसीसअ त ॥ ४ ॥

[मालागलितकपादावसाने चतुर्मात्रौ द्वौ द्वौ वर्धेते विषमसख्यया
सस्थितौ यदि भवन्ति किल विषमशीर्षक तत् ॥ ४ ॥]

त कालाणुरूअस्स [तत्कालानुरूपस्य]—

जो गज्जतमत्तमाअगतुगदतग्गिणिहसणुन्छलिअमणिसिला
वलणपेल्लणुव्वीमहाभरकतमुक्कहुक्कारकूरणघणा [Fol 18 B]
हिकोअकालग्गिजालमालावलीका(क)आमूलविउलसिहरो ।
जो करिकरउभउविणिग्गतमअसरीसोत्तसित्ततिम(म्म)तकुजसघाअ
खोल्लचिन्खिल्ललोललोलतकोलउलविंद(द)दाढमिअकससि-
मऊहमणिपज्झरतअणइणिवहभरिअपमणकुहरओ ॥
जो गधवहविहुअक्ककेल्लिमल्लिआतिलअबउलचपअपिअगु-
पुण्णाअणाअपरिगलिअकुसुमपरिमलमिलतलोलालिवलअ
झकार[भ]मणरुदेन मिलिअगधव्वमिहुणपारद्धगेअरम्मो ।
जो अअच्छिअउहामुहमहागुहागाहगहिअगअगत्तमोत्तिअतणी
णिसासअवससमुच्छलिअधवलमोत्तावलिअचुण्ण वण्ण
दसण— ॥ ४ १ ॥

[यो गर्जन्मत्तमातगतुङ्गद ताग्रनिघर्षणोच्छलितमणिशिला
वलनप्रेरणोर्वीमहाभराक्रा तमुक्तहुकारस्फुरण
कोपकालाग्निज्वालामालावलीकृतामूलविपुलशिखर ।
य करिकरउभयतोविनिर्य मदसरीस्रोत सिक्ताद्रींभूत
गुञ्जसघातगाढपङ्कलोलुलत्कोलकुलवृन्ददंष्ट्रामृगाङ्क
शशिमयूखमणिप्रक्षरन्नदीनिवहभृतपवनकुहर ।
यो गन्धवहविधुतककेल्लिमल्लिकातिलकबकुलचम्पक
प्रियगुपुन्नागनागपरिगलितकुसुमपरिमलमिल
ल्लोलालिवलयझकारभ्रमणविस्तीर्णेन मिलितगन्धवमिथुनप्रारब्धगेयरम्य ।
य × × × × × × ॥४१॥

[Foll 19 to 31 are missing]

५ मागधजातिः ।

[Fol 32 A] [कुवलअ] सेज्जा पकुक्खेओ ।
दाहिणमारुअओ कप्पूर
अहिअ विरहे डहइ सरीर ॥ १ १ ॥

[कुवलयशय्या पङ्कोत्क्षेप ।
दक्षिणमारुत कर्पूर
अधिक विरहे दहति शरीरम् ॥ १ १ ॥]

मत्तासमअं णममलआर ॥ २ ॥
[मात्रासमक नवमककारम् ॥ २ ॥]

मत्तासमअ अगारगणस्स [मात्रासमक अङ्गारगणस्य]—

पेच्छह पप्फुल्लिअसाहारा
　रत्तासोआ किसलअसारा ।
णिम्मिआ वअला अरुणच्छाआ
　मअणहरम्मि व धअसघाआ ॥ २ १ ॥

[प्रेक्षध्व प्रफुल्लितसहकारा
　रक्ताशोका किसलयशारा ।
निर्मिता बकुला अरुणच्छाया
　मदनगृह इव ध्वजसघाता ॥ २ १ ॥]

तिचौ उरगो वाणवासिआए ॥ ३ ॥

[तृतीयश्चतुर्मात्र उरग वानवासिकायाम् ॥ ३ ॥]

वाणवासिआ तस्सेअ [वानवासिका तस्यैव]—

तुह सुहअ विओअसिज्झमाणा
　गत्तमवत्थोद्दसावसाणा ।
छाआ जाआ पणट्ठदेहा
　लच्छइ अहिणवससहरलेहा ॥ ३ १ ॥

[तव सुभग वियोगक्षीणा
　× × × × ×
छाया जाता प्रनष्टदेहा
　लक्ष्मी अभिनवशशधरलेखा ॥ ३ १ ॥]

उजु पचमट्ठमा विसलोए ॥ ४ ॥

[ऋजू पञ्चमाष्टमो विश्लोके ॥ ४ ॥]

विसलोआ बन्धुदत्तस्स [विश्लोको बन्धुदत्तस्य]—

सुरकरिकओलमदलालसओ
　अवसेसवसइवद्धालसओ ।
धुअकमलरेणुपरिपिंजरओ
　रुणरुजइ नलिणइ महुअरओ ॥ ४ १ ॥

[सुरकरिकपोलमदलालस
　अवशेषवसतिबद्धालस ।
धुतकमलरेणुपरिपिञ्जर
　आक्रन्दति नलिनानि मधुकर ॥ ४ १ ॥]

सत्तमणममलहूणा चित्ता ॥ ५ ॥

[× × × चित्रा ॥ ५ ॥]

चित्ता ललिअसहावस्स [चित्रा ललितस्वभावस्य]—

मोत्तावलि तह स(सु)मणोहरए।
जिस्सा परिणवइ पओहरए।
तिस्सा तुअ विरहअम्मि हिअअ
गोच्छिल्लरसलिलअम्व हिअअ ॥ ५ १ ॥

[मुक्तावलि तथा सुमनोहरे
यस्या परिणमति पयोधरे।
तस्यास्तव विरहे हृदय
गोष्पदसलिलमिव हृतम् ॥ ५ १ ॥]

णममगुरू जइ सा उ [Fol 3- B] अचित्ता ॥ ६ ॥

[नवमगुर्यदि सा उपचित्रा ॥ ६ ॥]

उअचित्ता देवणाहस्स [उपचित्रा देवनाथस्य]—

घणमाला अमराउहपती
विज्जुलिआ सबलाआपती।
णज्जइ मअणमरीअकआओ
विविहरअणरगावलिआओ ॥ ६ १ ॥

[घनमाला अमरायुधप्रा ता
विद्युत् सबलाकापङ्क्ति।
ज्ञायते मदन × × × कृता
विविधरत्नरङ्गावल्य ॥ ६ १ ॥]

पचससारहूए बहुलत्थे लक्खलक्खणविसुद्धे।
एत्थ सअभुच्छदे मागहजाई परिसमत्ता ॥ ७ ॥

[पञ्चाशसारभूते बहुलार्थे लक्ष्यलक्षणविशुद्धे।
अत्र स्वयभूच्छन्दसि मागधजाति परिसमाप्ता ॥ ७ ॥]

६ उक्तादिविधिः।

इअ खंधअपमुहाण जाईण [लक्ख]लक्खण सिट्ठ।
एण्ही उत्ताइण साहिज्जत णिसामेह ॥ १ ॥

[इति स्कन्धकप्रमुखाना जातीना लक्ष्यलक्षण शिष्टम्।
इदानीं उक्तादीना कथ्यमान निशामयत ॥ १ ॥]

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१ Ms adds स before सलिल

उत्ताइँ रूअआइ छव्वीसताइँ एक्कपमुहाइ।
सअललहूगुरुआइ चउक्कमाइ वी(वि)समिअअद्धाइ ॥ २ ॥]

[उक्तादिरूपकाणि षड्विंशत्यन्तानि एकप्रमुखानि।
सकललघुगुरूणि चतुष्कमाणि विश्रान्तार्धानि ॥ २ ॥]

एक्कक्खरेण उत्त, अइउत्त दोहिँ, मज्झिम तीहि।
होइ चऊहिँ पइट्ठा, सुपइट्ठा पचवण्णिल्ला ॥ ३ ॥

[एकाक्षरेण उक्त, अतिउक्त द्वाभ्या, मध्यम त्रिभि ।
भवति चतुर्भि प्रतिष्ठा, सुप्रतिष्ठा पञ्चवर्णयुता ॥ ३ ॥]

उत्त कोऊहल्स्स [उक्त कौतूहलस्य]—

मो। मो। गो। जो ॥ ३ १ ॥

अइउत्त वसुएवस्स [अत्युक्त वसुदेवस्य]—

वीर। देव। वदे। णिच्च ॥ ३ २ ॥

[वीर देवम्। वन्दे नित्यम् ॥ ३ १ ॥]

मज्झिम भरहस्स [मध्यम भरतस्य]—

मअणो। विरहे। अहिअ। डहइ ॥ ३ २ ॥

[मदनो। विरहे। अधिक। दहति ॥ ३ २ ॥]

अण्ण च सुद्धसीलस्स [अन्यच्च शुद्धशीलस्य]—

वल्लहा। गेहिणी। जस्स सो। धण्णओ ॥ ३ ३ ॥

[वल्लभा। गेहिनी। यस्य स। धन्य ॥ ३ ३ ॥]

तहा भरहस्स [तथा भरतस्य]—

अकेसा। विगोसा। समाओ। व देओ ॥ ३ ४ ॥

[॥ ३ ४ ॥]

पइट्ठा विअड्ढस्स [प्रतिष्ठा विदग्धस्य]—

ण लब्भए। घणत्थणी। × × × ॥ ३ ५ ॥

[न लभ्यते घनस्तनी। × × × ॥ ३ ५ ॥] [Fol 33 is missing]

[Fol 34 A] दो गा तिता गुरुत्तरा। णाराअ[अ]स्स असआ।

[द्वौ गुरू त्रयस्त्रिमात्रा गुरूत्तरा। नाराचकस्यांशका ॥ ४ ॥]

णराओ लडहसहावस्स [नाराचो लटभस्वभावस्य]—

दुव्वारवेरिवारणा। दुक्कम्भमतचालणा।
णाराअचिण्णकुभआ। वच्चति केवि कुभिआ ॥ ४ १ ॥

[दुर्वारवैरिवारणा । ढौकितभ्रान्तचारणा ।
नाराचभिन्नकुम्भा । व्रजन्ति केपि कुम्भिन ॥ ४ १ ॥]

उक्कमे समाणिअत्ति ॥ ५ ॥

[उत्क्रमे समानिकेति ॥ ५ ॥]

समाणिआ अजिणिउत्तस्स [समानिका अञ्जनिपुत्रस्य]—

मीणजालवट्टिआइ । सूररस्सबोहिआइ ।
मत्तछप्पआउलाइ । पेच्छ भीरु पकआइ ॥ ५ १ ॥

[मीनजालप्रार्थितानि । सूर्यरश्मिबोधितानि ।
मत्तषट्पदाकुलानि । प्रेक्षस्व भीरु पङ्कजानि ॥ ५ १ ॥]

चित्तवआ तिचआरा । पुव्वमुहगगआरा ॥ ६ ॥

[चित्रपदा त्रिचकारा । पूर्वं मुख अङ्ग गकारा ॥ ६ ॥]

चित्तवआ उब्भडस्स [चित्रपदा उद्भटस्य]—

तत्तधराहरकुजरे । घोलइ किंसुअसाहा ।
तन्हइअस्स गिरिस्स । णीसरिआ इव जीहा ॥ ६ १ ॥

[तप्तधराधरकुञ्जरे । घोलति किंशुकशाखा ।
तृषितस्य गिरे । नि सृतेव जिह्वा ॥ ६ १ ॥]

अतमुहताइलहू । ते चउता माणवअ ॥ ७ ॥

[अन्त मुख अन्त आदि लघव । ते चत्वारस्त्रिमात्रा माणवकम् ॥ ७ ॥]

माणवअ अगारगणस्स [माणवेक अङ्गारगणस्य]—

पेच्छ घणाण गहण । लोलबलाआडसण ।
पत्थिअसत्थग्गसण । कालमुह वा कसण ॥ ७ १ ॥

[प्रेक्षस्व घनाना गहन । लोलबलाकादशनम् ।
पथिकसार्थग्रसन । कालमुख वा कृष्णम् ॥ ७ १ ॥]

विहइआ बरहिणस्स [बृहतिका बर्हिण]—

कुसुमिआ कलमुलुआ । रमणिआ दुरेहुलुआ ।
[Fol 34 B] **परिमलाहअ(आ) मुच्छिआ । महिअल गआ पत्थिआ ॥ ८ १ ॥**

[कुसुमिता कदम्बका । गुञ्जिता द्विरेफका ।
परिमलाहता मूर्च्छिता । महीतल गता पथिका ॥ ८ १ ॥]

उत्तरन्तितिमुहल[आ] । ता इमा[अ] हलमुहिआ ॥ ९ ॥

[उत्तर-अन्त-त्रि-मुख-ला । त्रिमात्रा इय च हलमुखी ॥ ९ ॥]

हल्मुहिआ जीवएवस्स [हलमुखिका जीवदेवस्य]—

त सि थोरथिरथणिआ। मज्झअम्मि पअणुइआ।
पुत्ति वच्च मउअअर। झत्ति भजिहसि णवर॥९१॥

[त्वमसि स्थविरस्थिरस्तनी। मध्ये प्रतनुका।
पुत्रि व्रज मृदुकतर। झटिति भङ्क्ष्यसे केवलम्॥९१॥]

लहुगुरुअछआरसा। भुअअसिसुसिआ [वुत्ता]॥१०॥

[लहुगुरकषण्मात्राशा। भुजगशिशुसृता उक्ता॥१०॥]

[भुअअसिसुसिआ] हरदत्तस्स [भुजगशिशुसृता हरदत्तस्य]—

भमसि पअणुआ अज्झे। गुरुअथणहर मज्झे।
कह वहसि पअत्तेण। तिवलिधरणगव्वेण॥१०१॥

[भ्रमसि प्रतन्वी आर्ये। गुरुकस्तनभर मध्ये।
कथ वहसि प्रयत्नेन। त्रिवलीधरणगर्वेण॥१०१॥]

पतिआ अगारगणस्स [पङ्क्तिका अङ्गारगणस्य]—

सव्वकाल वड्ढेइ णेहअ
पत्थिअ अ(सु)गोत्त सुदेहअ।
वल्लह विअड्ढ चिराउस
त घरे ण सव्वस(स्स) माणुस॥१११॥

[सर्वकाल वर्धयति स्नेह
प्रार्थित सुगोत्र सुदेह।
वल्लभो विदग्धश्चिरायु
स गृहे न सर्वस्य मनुष्य॥१११॥]

गच्छी लच्छी गुरुजुअलता
एसा छन्दे किर उण मत्ता॥१२॥

[गा अष्टय ला अष्टय गुरयुगलान्ता
एषा छन्दसि किल पुनर्मत्ता॥१२॥]

मत्ता णिउणस्स [मत्ता निपुणस्य]—

वासारत्ते णवघणमज्झे
लोल विज्जूवलअमुअज्झे।
गिम्हम्हादुप्पवणविभीअ
[Fol 35 A] **मेहाण विप्फुरइ व जीअ॥१२१॥**

१ Ms reads णवरअ २ Ms reads वहइ ३ Ms reads विअड्ढअ ४ ms. reads णाकिरउक मत्ता

[वर्षारात्रे नवघनमध्ये
लोल विद्युद्वलयमुपध्यायामि ।
ग्रीष्मोष्मदुष्पवनविभीत
मेघाना विस्फुरतीव जीवितम्॥ १२ १॥

अतउज्जुआ चउत्तआरा।
गद्दुअ च मोरसारिणी[ए] ॥ १३ ॥

[अन्ते-ऋजुका चतुस्त्रिमात्रा
गद्वय च मयूरसारिण्याम्॥ १३ ॥]

मोरसारिणी सुद्धसीलस्स [मयूरसारिणी शुद्धशीलस्य]—

मत्तकुजरोअसेविआइ
अबुवाहजालघट्टिआइ।
चदसूरलघणूसुआइ
पेच्छ भीरु विंझसिंगआइ ॥ १३ १॥

[मत्तकुञ्जरोपसेवितानि
अम्बुवाहजालघट्टितानि ।
चन्द्रसूर्यलङ्घनोत्सुकानि
प्रेक्षस्व भीरु विन्ध्यशृङ्गकानि ॥ १३ १॥]

गा सव्ववरुत्तरवकआ।
ता पुव्वलहू उअचिट्ठिआ ॥ १४ ॥

[गा × × × अवरोत्तरवक्रा
तौ पूर्वलघू च उपस्थिता ॥ १४ ॥]

उअचित्ति(ट्ठि)आ सुद्धसीलस्य [उपस्थिता शुद्धशीलस्य]—

दिट्ठ गअण सबलाहअ
विज्जु(ज्जू)फुरिअ सुरचावअ ।
साहीणपिआण वि जाअआ
उक्कठुलआ दिवसुल्लआ ॥ १४ १॥

[दृष्ट गगन सबलाहक
विद्युत्स्फुरित सुरचापकम्
स्वाधीनप्रियाणामपि जाता
उत्कण्ठायुता दिवसका ॥ १४ १॥]

पुव्वसमत्ताईगुरुचसा।
दोण्णि गआरा रूअवई सा ॥ १५॥

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१ Ms. reads. °लहू अ उअचित्तिआ.

[पूर्वसमस्तादिगुरव चाद्या
द्वौ गकारौ रूपवती सा ॥ १५ ॥]

रूअवई अगारगणस्स [रूपवती अङ्गारगणस्य]—

चदणचदुज्जोअपसण्णा
कोइलकप्पूरुप्पलवीणा।
ताइ जणाण देंति सुहाइ
पथिसु जाआण असुहाइ ॥ १५ १ ॥

[च न्नच द्रोद्योतप्रसन्ना
कोक्लिकपूरोत्पलवीणा ।
तानि जनाना ददति सुखानि
मार्गेषु याताना असुखानि ॥ १५ १ ॥]

चा चत्तारि पणअपाअम्मि
गा सव्वाडणिहणअगमि ॥ १६ ॥

[चा चत्वार पणवपाद
गा सर्व-आदि निधन अङ्गेषु ॥ १६ ॥

पणओ तस्सेअ [पणव तस्यैव]—

माअदा णवकुसुमुत्ताला
सोहते परहुअसद्दाला।
पारारव [Fol 35 B] अरुअरुदुग्गा
पचेसूसवसुअणुच्छगा ॥ १६ १ ॥

[माकन्दा नवकुसुमोत्ताला
शोभन्ते परभृतशब्दाविता ।
पारावतरव × × ×
पञ्चेषूत्सव × × × × ॥ १६ १ ॥]

पचसा चवरा समुद्दता ।
सवाईणिहणतपारगा ॥
जीए सुद्धविराडिआ इमा
छदे सव्वजणाभिरामिआ ॥ १७ ॥

[पञ्चाशा चाग्रा समुद्र ता
सर्व-आदि निधन अन्त पार-गा ।
यस्या शुद्धविराटिका इय
छन्दसि सर्वजनाभिरामा ॥ १७ ॥]

सुद्धविराडिआ कोअडस्स [शुद्धविराटिका कोदण्डस्य]—

वासारत्तरउद्दराइणा
देइदाउहचावपाणिणा।
विज्जूभीसणभल्लिभिण्णअ
कन्दत पडइ व्व अब्भअ॥ १७ १॥

[वर्षारात्ररौद्रराजेन
देवेन्द्रायुधचापपाणिना।
विद्युद्भीषणभल्लिभिन्न
क्रन्दत् पततीव अभ्रकम्॥ १७ १॥]

तिट्ठिहिआ वाअव्वा [त्रिष्टुभ् वक्तव्या]।

दोह[अ]अ चगणेहिँ चऊहि।
पुव्वमुहाइसमत्तगुरूहि॥ १८॥

[दोधक चगणेश्चतुर्भि ।
पूर्व मुख आदि समस्त गुरुभि ॥ १८॥]

दोहअ[अ] हरउत्तस्स [दोधक हरपुत्रस्य]—

पेच्छ सुराहिवचालुहिएण
मेहगइंदसमारुहिएण॥
पाणिअथम्भसरेहिँ सअण्णो
पाउसएण णिहम्मइ गिम्हो॥ १८ १॥

[प्रेक्षस्व सुराधिपचारुहितेन
मेघगजेन्द्रसमारूढेण।
पानीयस्तम्भशरै सतृष्ण
प्रावृषा निहन्यते ग्रीष्म॥ १८ १॥]

पच ता लहुत्तरा गसेसआ
एरिसा णिसेणिआअ असआ॥ १९॥

[पञ्च त्रिमात्रा लघूत्तरा गशेषा
ईदृशा निश्रेणिकाया अशका॥ १९॥]

णिसेणिआ सुद्धसीलस्स [नि श्रेणिका शुद्धशीलस्य]—

पथिआण जीवअ खुडतिआ
पव्वआण मत्थअ दलतिआ।
सिंचण व्व जीहिआ लुल [Fol 36 A] तिआ
पेच्छ भीरु विज्जला वलतिआ॥ १९ १॥

[पथिकाना जीवक क्षपयन्ती
पर्वताना मस्तक दलयन्ती ।
×××× जिह्वा लोलमाना
प्रेक्षस्व भीरु विद्युद् वलन्ती ॥ १९ १ ॥]

सव्वाई अतगुरुविरइआ
दो छा चता भमरविलसिता ॥ २० ॥

[सर्व-आदि-अन्त गुरुविरचिता
द्वौ षण्मात्रौ चान्तौ भ्रमरविलसिता ॥ २० ॥]

भमरविलसिआ चदउत्तस्स [भ्रमरविलसिता चन्द्रपुत्रस्य]—

वासारत्ते णवघणवलअ
लीलालोअ पसरिअजलअ ।
केणेअ कज्जलमसिभरिअ
उल्लुत्थ खप्परमिव धरिअ ॥ २० १ ॥

[वर्षारात्रे नवघनवलय
लीलालोल प्रसृतजलम् ।
केनेद कज्जलमषीभृत
उत्तान खपरमिव धृतम् ॥ २० १ ॥]

सागआएँ तजुअ चजुअ च ।
उत्तरतगवरतगुरु च ॥ २१ ॥

[स्वागताया तयुग चयुग च ।
× × × × × ॥ २१ ॥]

सागआ अ सामलएवस्स [स्वागता च श्यामलदेवस्य]—

पेच्छ विज्जुलइआपहपती
कालमेहपरिअत भमती ।
दड्ढसेसगिरिसाणुपए व्व
दिट्ठणट्ठजलणावलिअ व्व ॥ २१ १ ॥

[प्रेक्षस्व विद्युल्लतापथपङ्क्ति
कालमेहपय ते भ्रमन्ती ।
दग्धशेषगिरिसानुपद इव
दृष्टनष्टज्वलनावलिकेव ॥ २१ १ ॥]

उत्तरतलहुणो ति अतगा
ता तईअचगणा रहुद्धआ ॥ २२ ॥

[उत्तर अन्त-लघू त्रयोऽन्तगा
त्रिमात्रा तृतीयचगणा रथोद्धता ॥ २२ ॥]

रहुद्धआ लडहसहावस्स [रथोद्धता लटभस्वभावस्य]—

अतरिक्खघरमज्झआरए
कालमेहबहलधआरए।
पेच्छ गधवहए विअहला
दारजस्स ससिअ व्व विज्जुला ॥ २२ १ ॥

[अन्तरिक्षगृहम ये
कालमेघबहला धकारे।
× × × ×
× × × विद्युत् ॥ २२ १ ॥]

किर सअलमुहाइपुव्वला
पपर ति तगणा सुहद्दिआ ॥ २३ ॥

[किल सकल मुख आदि-पूर्व ला।
पगणोपरि त्रयस्त्रिमात्रा सुभद्रिका ॥ २३ ॥]

[Fol 36 B] सुहद्दिआ पोम्मणाहस्स [सुभद्रिका पद्मनाभस्य]—

उअ हरइ मिअक्कलेहिआ
णवजलहरकोडिलग्गिआ।
सिअणलिणिमुणालवण्णिआ
णहपलअवराहदाढिआ ॥ २३ १ ॥

[पश्य हरति मृगाङ्कलेखा
नवजलधरकोटिलग्ना।
सितनलिनिमृणालवर्णिका
नभ प्रलयवराहदंष्ट्रिका ॥ २३ १ ॥]

सव्वतोउरगा गुरुद्दअ च।
छो चा दोण्णि तमाह एक्करूअ ॥ २४ ॥

[सर्व-अन्त उदर गा गुरुद्वय च।
षण्मात्र चकारौ द्वौ तदाह एकरूपम् ॥ २४ ॥]

एक्करूअ तस्सेअ [एकरूप तस्यैव]—

उद्धो ओगअसुद्धओ सुहोओ
रत्तासोअणवल्ल[पल्ल]वोहो।
सण्णेइ व्व उणाद्धमूपि दड्ढे
पत्ताहो इह होइ मुत्तसोआ ॥ २४ १ ॥

[× × ×
रक्ताशोकनवीनपल्लवौघ
संज्ञापयतीव × × दग्धान्
अधुना इह भवत मुक्तशोका ॥ २४ १ ॥]

वाउम्मीए तिचआरा पगा[1] अ।
सव्वासेसतगुरू मज्झलो[2] अ ॥ २५ ॥

[वातोर्म्यां त्रयश्चकारा पकारो गश्च।
सर्वे अशेष अन्तगुरव मध्यलश्च ॥ २५ ॥]

वाउम्मी अंगारगणस्स [वातोर्मा अङ्गारगणस्य]—

बाला दोवत्थरए सजेएहि
कठादाम चलअ पारद्धएहि।
पेच्छुच्छाहे फलिणीगोच्छएहिं
काअद्दारे रइअ तोरणेहिं ॥ २५ १ ॥

[× × × × ॥ २५ १ ॥]

दो चसा दो पसआ गावसेसा।
पचद्धा चेए लहू सालिणी सा ॥ २६ ॥

[द्वौ चाशौ द्वौ पाशौ गावशेषौ।
× × × × शालिनी सा ॥ २६ ॥

सालिणी पोम्मणाहस्स [शालिनी पद्मनाभस्य]—

णीरेलाण वारिवारालसाण
पासुड्डीणा दी—*

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१ Ms reads तिचआर पगआ २ Ms reads मज्झलोअरा

* Hereafter we have four stray folios which contain portions of the remaining part of the work I have given the variant readings from these on p 128

VARIANT READINGS FROM THE PALM LEAF MS

(in chs 1, 2, 4 and 8 of स्वयम्भूच्छन्द)

ch 1

v 68 b पढमा गुरुलहुणिरतरा तत्थ, c तद्दिउणा उण सेसा०, 69 b हवति for हुवति, c एव तद्दुउणणें च, 70 a छव्वीसा for सव्वीसा, b एआरह for सत्तारह, c बाआलीमइ लक्खअ, 71 a जअएव, b जइ for जइ, d सेअवपमुहा णमिच्छति, 72 a लहुतगणजुअ० चडविट्टी परेक्कवड्ढीए अण्णण्णअव्वा लजीमूत०, 72 चडविट्टी चदअस्स, 73 a इअ चडविट्टिपमुहा, 74 a पआरोपरा for पआरा परा, ज [त्थ] इच्छाए० चडवालेत्ति०, 75 a पआरोपरा for पआरा परा, पुव्वला पा जदिच्छाए० सीहसक्कतणामो, 76 a पुव्वला जत्थ इच्छाए for पुव्वला पा जहिच्छाइ, 77 a छआराहि for उआराहि, इच्छाए for इच्छाइ, चडवेआहिंहाणो, for ०हिंहाणो, 78 a अद्धपा for सव्वपा, इच्छाए for इच्छाइ, लीलअरो for लीलाअरो, 79 a हवति for हुवति, 80 a जही हवति for जहिं हुवति, सो अ [सोअ] for सा इमा असोअ, मज रत्ति for मजरित्ति, 81 a सत्तचआर for सव्वचआर, 82 a तगुरू for दुगुरू, 83 a मुहुज्जू for मुहज्जू, जहिच्छाए for जहिच्छाइ, 84a सव्वत्थ for सव्वत्त, त्ति in कामबाणोत्ति is dropped, 85 We have only उत्ताइविही परिसमत्तो for the stanza

Ch 2

v 1 c इह वेअवईए पअद्धे, d दोहअअ जुइ बीअचउत्थो, 2 b उअ for उव, 4 b दुअवि सबिअअ इ जइ सेसए, c सींजुअ for संजुअ, d कइअणे अणिअ हरिणुद्धअ

Ch 3

v 6 b पउविअ for पचुविअ, cd आ सुद्धविराडिआ तहिं, पढमगणविरइमिणमावसइ त, 7 a अगआ for असआ, c लहुवण्णाइवण्णाओ, 8 a वत for वत्त, 9 b सअरा for सागरा, c चवला होइ वत्त च, 10 a बहुभेआ for चउभेआ, 11 b सोहल for सोरह, d चउरद्ध for चउरुद्ध, 12 b जस्स for जत्थ, c पच्छावीलू, d आवीलू जत्थ णिहणम्मि, 13 b पलट्टइ अ जत्थ मजरी एसा, c तइअएण for तइएण, d धारत्ति for धारेत्ति, for v 14 we have only प्राकृतसार समास

Ch 4

v 1 पाअअस्स for पाउअस्स, b लक्ख is dropped, c एत्तावब्भसे, 2 b हवति for हुवति, d काअवओ अआरा वि, 3 बेण्णि for बिण्णि, b हवति, for हुवति, 5 a चोद्दह पढमतइअचलणे, c दुहअउ for दुवह[अ], एत्तअउ for एत्तलउ, d होइ अवब्भसत्थे, 6 a तेरह पढमे तइअए, c उवदुहअलक्खण [इण], d होइ अवब्भसत्थे, 7 b सेसेसु चोद्दहा होंति, c जाणिज्जह for जाणिज्जुह, d अवदुहअलक्खणअत्ति, 8 d ण मुहतसमत्तगुरू, e अवरिमाण for अपुरिमाण, 9 a पाए बीए मुहचउ थम्मि, b पढमचअ for पढम चिअ, गण for गणु, d तइअए तिअल्सए, e जिर for किर, 10 b गण for गणु, e ता for त, करिणीं for करिणिं, 11 a जा अ for जा वि

Ch 8

v 20 b दुअई for दुवई, d छड्डिणिआ वि पडिला, 21 a सींजुत्त for संहुत्त, b मुणसु for सुणसु, d सत्तताल हवे कव्व, 22 b कव्वच for कव्वम्मि, c तहिं रूवेहिं अ रइअ, d तिताल त मुणेजासु, 23 a छदोरूवेहिं बेहिं जुअल, b अ for च, c भवे for हुवे, d चक्कसम तीअ जेहिं तु, 24 b पद्धडि आहिं च अण्णरूवेहिं, cd रड्डाबधउ कव्व जाण मणअहिरामउ होइ, 25 a एक्कविसमत्ताणिहाणु उद्दामगिर, b चोद्दसा विस्साम थाउ मणविरइ थिर, c समिद्ध एउ for समिद्धु एउ, d तिकल for तिअल, अइमहुरअर for अ[इ]महुरअर

राजशेखरकृतः छन्दःशेखरः ।

[In the following pages I am publishing again only the fifth chaptei of Rajasekhara s Chandassekhara because this alone is at present available The only MS of this chapter written on palm leaves exists at the Bada Bhandar of Jesalmir in Bundle No 238 A copy of th s was procured and piesented to me by Muni Sri Jinavijayaji oi the Bharatiya Vidya Bhavan with his usual kindness and generosity The MS consists of pp 44 to 51 only the first 43 pages which contained the earlier chapters being untraced at least for the present Dalal s Catalogue does not mention this MS among the other MSS on Prosody in Bundle No 238 and it is very likely that it was not there originally Our MS is 12½ × 1⅛ inches in size each page contains 6 lines and each line contains on an average 60 letters One or more letters put within the brackets in the following edition represent the correct form of the corresponding number of letter or letters immediately preceding the brackets Like Hemacandra and Svayambhu our author uses the terms ष, प, च, त, (always written as ट in my copy but corrected to त by me) and द in his definitions to represent groups of 6 5 4 3 and 2 Matrās respectively The copy evidently following the MS always writes तृ for त्र and sometimes drops an obvious Visarga I have corrected both mistakes but otherwise I have tried to follow my copy faithfully Letters in rectangular biackets are suggested additions]

पञ्चमोऽध्यायः ।

द्विगुणो यद्यवलम्बक ।
क्रियते गीतिनिधनको द्विपदीखण्ड तदा वदन्ति बुधा ॥ १ ॥

प्रथम बध्यते द्विपदिका पश्चाद्गीतिर्विरच्यते ।
एषा द्विभङ्गिका भवेदन्यास्तु यथेप्सितै रूपकै स्यु ॥ २ ॥

यद्यवलम्बकस्य मुखतो द्विपदी निधनेऽथ गीतिका ।
पूर्वाचार्यसमीरिता[1] ।
एषोच्यते त्रिभङ्गिका त्वपरा प्राहुयथेप्सितै[2] रूपकै ॥ ३ ॥

पथ्या(श्चा)र्धवर्जित गाथस्यार्धो(द्या)र्धं तु वर्धते स्वेच्छया
चकारगणै पादेषु चतुषु यदि समैरेवाशै सर्वैस्तान्तै
कथित तत्समशीर्षकम् ॥ ४ ॥

मालागलितकक्रमान्ते यदा चकारगणका द्विवृद्ध्या भवन्ति
सर्वे गणा विषमसख्यया स्थिता विषमशीर्षक तत् ॥ ५ ॥

कि लक्षणेन बहुना यत्क्रियते किमपि खञ्जक दीर्घम् ।
तच्छीर्षकमिति कथित द्विपदीखण्डानि सर्वाणि ॥ ६ ॥

—शीर्षकप्रकरणम् ।

यत्प्राकृतसस्कृतयो सार तस्यात्र लक्ष्यलक्षण गदितम् ।
प्रायोऽतोपभ्रशे समुच्यमान निशृणुत सक्षेपेण ॥ ७ ॥

उत्साहे षडजचा शिखीष्टो(ष्वो)स्तु यो(जो) लनौ वा ॥ ८ ॥

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१ Ms has समासरिता २ Ms has यंथेप्सितरूपै

युजीना अयुजि मनुमात्रा । दोहको द्विपथको वा ॥ ९ ॥

अयुजो क्रमयोर्द्वादश । चतुर्दश युज्यु(ज्य)पदोहके ॥ १० ॥

अयुजोस्त्रयोदश युजोस्तु । द्वादशा(शो)पदोहक इति ॥ ११ ॥

पञ्चाहय सवमात्रा स्यु । त्रिचकारास्तत्र युजो ॥
विषमपादेषु त्रिषु पौ चदौ ।
तृतीयपञ्चमयोयदि । पादयोर्मध्यदस्तृतीयच ॥ १२ ॥

द्वितीयचतुर्थतदुभयाह्रिषु । प्रथमपश्चयोर्यदा स्यात् ।
तदह्रादिका मत्तबालिका ।
मत्तमधुकरी तद्वत् । तृतीयत्रिकलये(के)षु भण्यते ॥ १३ ॥

पञ्चमे चरणे तृतीये वा । द्वयोरथवा मुखे चौ ।
तदह्रादिका मत्तविलासिनी ।
अथ यत्र य(पस्) त्रिधाऽपि । स्यात् तद्वदिय मत्तकरिणी ॥ १४ ॥

या विमिश्रै सर्वरूपै स्यात् । सा भण्यते बहुरूपा ।
भवेदासा दोहकोऽन्ते तु ।
रड्डैषा वस्त्वथवा । भवति प्रसिद्धनवचरणा ॥ १५ ॥

षचौ चदौ चरणेषु वदनकम् ॥ १६ ॥

षचौ चतौ स्यातामुपवदनके ॥ १७ ॥

षचलद[ल]चपै(षै)र्वस्तुवदनक कार्पटिकोक्तिषु ॥ १८ ॥

उत्साहार्थेऽमुना चैव वण्ठेनोत्साहादिर्भुवि ।
बन्दिभि पठ्यते यद्यत् तत्तद्वदनक विदु ॥ १९ ॥

वदनकप्रभृते क्रमयोयमकेऽन्तगे मडिला ।
मिथश्चतुर्षु पुन क्रमेषु सा स्यादियमडिला ॥ २० ॥

उन्मानकाथसबद्धैर्दोहकाद्यै प्रहेलिका ।
हृद्गतार्थैर्भवेद्वर्णै शून्यैस्तु हृदयालिका ॥ २१ ॥

धवलनिभ(मे)न पुमान्वर्ण्यो । यस्मात्तस्माद्धवलम् ।
तदष्टषट्चतुरहि मत । पादेष्टाहौ त्रिचदा ॥
आद्यतृतीये, त्रिचा । द्वितीयतुर्ये, चौत् ॥
पञ्चमसप्तमके तु । षडा(ड)ष्टमे द्वौ चौत् ॥ २२ ॥

धवले छन्दसि षट्चरणे । ज्ञेयौ पादौ ।
प्रथमचतुर्थौ षगणषद्गणै । द्वितीयपञ्चमौ तु चाभ्याम् ।
तृतीयषष्ठे । षाभ्या ष(च)गण स्याद् पगणो वा ॥ २३ ॥

चतुरहौ धवले स्याताम् । षड्विधै(षद्विचै)र्मुखतृतीयौ चरणौ ।
द्वैतीप्यी(यी)कतुर्यचरणे । षद्विचकाराद् भो(तो) वा दो वा ॥ २४ ॥

अयुजोश्चर[ण]या (यो) षचता । युजो षचौ भ्रमरे ॥ २५ ॥

मङ्गलार्थैरचित यच्छन्दस्तद्बुधै ।
बहुमङ्गलमा(मि)[त्या]र्यात तत्राद्ययो ॥
क्रमयो षत्रिचकाराश्चा पञ्चापरयोस्तु ।
चत्वारोऽप्यद्वयस्तु तान्ता ग्नान्ता वास्य ॥ २६ ॥

उत्साहहेलावदनाडिलाद्यैर्यद् गीयते मङ्गलवाचि किंचित् ॥
तद्रूपकाणामभिधानपूर्वं छन्दोविदो मङ्गलमामनन्ति ॥ २७ ॥

तैरैव धवलव्याजात्पुरुष स्तूयते यदि ।
तद्वदेव तन्नानेको धवलोऽप्यभिधीयते ॥ २८ ॥

—उत्सानादिप्रकरणम ॥

ध्रुवोऽन्ताद्यो प्रयोगोऽस्या काव्यसन्धिष्विति ध्रुवा ।
षट्पदी चतुरद्विश्च द्विपदी चेति सा त्रिधा ॥ २९ ॥

दशादिकला । मुनिदशान्ता । तृतीयषष्ठक्रमयोर्भवेयु ॥
षट्पदीय । शेषाद्विषु तु । सप्ताष्टनवधा मात्रा क्रमेण ॥ ३० ॥

षट्पदजातौ । मात्रा भवन्ति । सप्त पान्चतुष्टये ॥
उपजातौ स्यु । मात्रा अष्टौ । अवजातौ नव स्मृता ॥ ३१ ॥

सप्ताद्या कला । दशादिभियुता । प्रत्येकमष्टधा भूत्वा ॥
षट्पदीं कुर्यु । छन्द शेखरे । चतुर्विंशतिभेदा ध्रुवाम् ॥ ३२ ॥

घत्ता अथवा छड्डुणिका । छन्दोविद्भि प्रोच्यन्त ।
यदि च पद्यार्धयो पुर । मात्राधिको(कौ) तृतीयाद्दी ॥
नानाभ्यूह्यायुधैस्तथा ॥ ३३ ॥

चतु पद्यस्तन्नामान । प्रथमद्वितीयचतुर्थषष्ठे ।
कला कलास्तृतीयपञ्चमे च । त्रयोदशैव छड्डुणी ॥ ३४ ॥

—षट्पदीजातिप्रकरणम् ॥

अन्तराधसमे सर्वसमेति द्वि(त्रि)श्चतुष्पदी ।
तुल्यौजा तुल्ययुग्माद्विस्तत्रान्तरसमा भवेत् ॥ ३५ ॥

औ(ओ)जे सप्त समेष्टाद्या मात्रा सप्तदशावधि ।
दशैव स्यु क्रमाद् भेदास्तथाद्विव्यत्ययादपि ॥ ३६ ॥

तथाहि—

विषमे सप्त । युजि चरणेऽष्टौ ॥
कला भवन्ति । चम्पककुसुमे ॥ ३७ ॥

क्रमव्यत्यये । सुमनोरमा ॥ ३८ ॥

औ(ओ)जे सप्त । समे चरणे नव ॥
लक्षणमिद । किल सामुद्गके ॥ ३९ ॥

पादव्यत्यये । पङ्कज स्यात् ॥ ४० ॥

असमे सप्त । दश मात्रा द्विपदे ।
समे चरणे । मल्हणकस्य मता ॥ ४१ ॥

चरणव्यत्ययत[1] । कुञ्जर वद ॥ ४२ ॥

विषमे सप्त । युज्येकादश कला ।
वदन्ति बुधा । अत्र सुभगविलासे ॥ ४३ ॥

चरणविपर्यये सति । मदनातुर ॥ ४४ ॥

सप्त विषमे । द्वादश समे केसरम् ॥ ४५ ॥

अस्य चरणव्यत्यये । भ्रमरावली ॥ ४६ ॥

सप्तासमे । द्वितीयतुर्ये त्रयोदश ।
लक्षणमिद । गदित रावणमस्तके ॥ ४७ ॥

चरणविपर्यासतो वद । पङ्कजश्री ॥ ४८ ॥

सप्तायुजो । समयोश्चरणयोश्चतुर्दश ।
प्राज्ञैरिद । सिंहविजृम्भित निगदितम् ॥ ४९ ॥

अस्य चरणे(ण)विपर्यये सति । किङ्क(ङ्कि)णीं वद ॥ ५० ॥

सप्तौजयो । युजो पञ्चदश मकरन्दिका ॥ ५१ ॥

कृतिभिरुक्ता कुङ्कुमललिता । विपर्ययेण ॥ ५२ ॥

अयुजि गिरय । युग्मे षोडश मधुकरललितम् ॥ ५३ ॥

पादव्यत्यये शशिशेखर । कृती जगाद ॥ ५४ ॥

अयुजि मुनय । समेऽत्र चरणे सप्तदश मात्रा ।
एतल्लक्ष्म । चम्पकसुमावर्ते प्रकथितम् ॥ ५५ ॥

लीलालय पदविपर्यये सति । चतपदैरिति ॥ ५६ ॥

मुनिकलक्रमे[2] भेदा विंशतिर् । द्विप्रकारे ॥ ५७ ॥

अष्टौजयोर्नवाद्यास्तु युजो सप्तदशान्तिका ।
मात्रा पादविपर्यासादेषाष्टादशधा भवेत् ॥ ५८ ॥

अष्टौ विषमे । नव मात्रा समे ।
चतुष्पदीय । मणिरत्नप्रभा ॥ ५९ ॥

वद चन्द्रभा(हा)स । चलनो(रणो)त्क्रमेण ॥ ६० ॥

विषमेऽष्ट युजि । दश[3] कुङ्कुमतिलके ॥ ६१ ॥

गोरोचना मता । पदव्यत्यये ॥ ६२ ॥

अयुजि क्रमेऽष्ट । युज्येकादश कला ।
धीरैर्भाणि । चम्पककेसरोऽयम् ॥ ६३ ॥

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१ Ms has चरणव्यत्यय २ Ms has मुनिकुलोत्क्रमे ३ Ms has त्रयोदश

कुसुमबाणमिद स्यात् । क्रमविपर्यये ॥ ६४ ॥
ओजेऽष्ट कला । युजि रवय क्रीडनकम् ॥ ६५ ॥
मालतीकुसुम भवेत् । क्रमोत्क्रमे सति ॥ ६६ ॥
ओजेऽष्ट युजि तु । बकुलामोदस्त्रयोदश ॥ ६७ ॥
नागकेसर प्रगदित । क्रमविपर्यये ॥ ६८ ॥
असमेऽष्ट युजि तु । चतुर्दश[1] मन्मथतिलकमिति ॥ ६९ ॥
नवचम्पकमाला भणिता । पादोत्क्रमेण ॥ ७० ॥
अयुज्यथ(ष्ट) युजि । पञ्चदश तु मालाविलसितम् ॥ ७१ ॥
चरणविपर्यासत क्रियते । विद्याधरो हि ॥ ७२ ॥
अयुजोरष्टौ । युजोस्तु षोडश पुण्यामलका ॥ ७३ ॥
क्रमव्यत्ययेन कृत कविना । कुब्जककुसुमम् ॥ ७४ ॥
ओजेऽष्ट युजि तु । सप्तदश नवकुसुमितपल्लवस्य ॥ ७५ ॥
पादविपर्यये कुसुमास्तरण । पादेऽष्टकले ॥ ७६ ॥
त्रिविधै षट्पतै[2]द्विचैर्भेदाश्च । कथयाष्टादश ॥ ७७ ॥

नवौजयोर्दशाद्यास्तु युजो सप्तदशावधि ।
विपर्यस्तांह्रिरेषापि भेदै षोडशकै स्थिता ॥ ७८ ॥

सुमलयमारुतो । नवायुजि युजि तु दश ॥ ७९ ॥
मधुकरीसलाप । इति पादोत्क्रमे ॥ ८० ॥
नवौजे समे तु । शिवा मदनावास ॥ ८१ ॥
प्रोक्त(क्त) सुखावास । पादविपर्यये ॥ ८२ ॥
असमे नव समे । द्वादश च मङ्गालिका ॥ ८३ ॥
कुङ्कुमलेखा गदिता । क्रमव्यत्यये[न] ॥ ८४ ॥
विषमे नव समे । त्रयोदश साभिसारिका ॥ ८५ ॥
कविनोक्त कुवलयदाम । चलन(रण)व्यत्ययात् ॥ ८६ ॥
ओजे नव समे । चतुर्दश कुसुमनिरन्तरम् ॥ ८७ ॥
कलहसक बभाण मुनि । पादविपर्ययात् ॥ ८८ ॥
अयुजोर्नव कला । युजो पञ्चदश मदनोदकम् ॥ ८९ ॥
मदनोदकचरणव्यत्ययात् । सन्ध्यावली स्यात् ॥ ९० ॥
नवौजचरणयो । समयो षोडश चन्द्रोद्योत ॥ ९१ ॥
कुञ्जरललितामचकथन्मुनि । पादव्यत्यये ॥ ९२ ॥

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१ Ms has त्रयोदश २ Ms has षट्पदद्विद्विधै

नव विषमयो स्यु । समयोस्तु सप्तदश[१] रत्नावली ॥ ९३ ॥
चरणव्यत्यये कुसुमावलीति । षतचपतत्रयै ॥ ९४ ॥
एव त्रिविधे नवमात्रे क्रमे । षोडश विभेदा ॥ ९५ ॥
एव चतु पञ्चाशद्वस्तुका याहु ॥

दशौजयो कला कार्या युजोरेकादशाधिका ।
यावत्सप्तदशात्रापि प्राग्वद्भेदाश्चतुर्दश ॥ ९६ ॥

भ्रूवकणकमयुजि । दश युजि त्वेकादश ॥ ९७ ॥
चरणविपर्यासत । विद्युल्लता मता ॥ ९८ ॥
मुक्ताफलमाला । अयुजि दश समे द्वादश ॥ ९९ ॥
अस्या पादोत्क्रमेण । पञ्चाननललिता ॥ १०० ॥
कोकिलावली स्याद् । अयुजि दश समे त्रयोदश ॥ १०१ ॥
मरकतमाला भण्यते । चलन(रण)विपर्ययत ॥ १०२ ॥
मधुकरवृन्द भण । विषमे दश समे चतुर्दश ॥ १०३ ॥
भवेदभिनववसन्तश्री । चरणविपर्ययत ॥ १०४ ॥
स्यात्केतककुसुम । विषमयोर्दश पञ्चदश युजो ॥ १०५ ॥
पदव्यत्ययेन मनोहर । विद्वद्भिर्भणितम् ॥ १०६ ॥
नवविद्युन्माला । विषमे दश युजि षोडश मात्रा ॥ १०७ ॥
आक्षिप्तिका ध्रुवा । गीति स्यात्[२] पादविपर्ययेण ॥ १०८ ॥
त्रिवलीतरङ्गक । विषमे दश मात्रा युजि सप्तदश ॥ १०९ ॥
विपर्यये सति किंनरलीलेति । षप(च)द्विपद्विप(च)दै ॥ ११० ॥
त्रिविधदशकले पादे भवेयु ॥ प्रभेदाश्चतुर्दश ॥ १११ ॥

एकादशौजयोर्मात्रा द्वादशाद्यास्तु युग्मयो ।
आसप्तदशकाद्भेदा द्वादशाह्विविपर्ययात् ॥ ११२ ॥

यद्येकादशौजे । द्वादश युज्यरविन्दम् ॥ ११३ ॥
मकरध्वजहासा(स) । चरणव्यत्यये स्यात् ॥ ११४ ॥
अयुजि शिवास्त्रयोदश । युजि विभ्रमविलसितमुखम् ॥ ११५ ॥
पादव्यत्ययतो ब्रूहि । कुसुमाकुलमधुकरम्[३] ॥ ११६ ॥
[अ]युजि शिवकला युजि वा(च) । मनवो नवपुष्पधेयेति[४] ॥ ११७ ॥
अस्याश्चरणविपर्ययेण । भ्रमरविलासमुक्तम् ॥ ११८ ॥
युजि पञ्चदश विषमे । शिवा(वा) किनरमधुरविलास ॥ ११९ ॥

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१ Ms has समयोस्त्रयोदशादश २ Ms has गीतिस्मिन् ३ Ms has कुसुममकुल० ४ Ms has नवपुष्पान्विकेति

मदनविलासोऽय कथ्यते । चलन(रण)विपर्यये सति ॥ १२० ॥

ओजे रुद्रमात्रा । युजि षोडश विद्याधरललिता ॥ १२१ ॥

व्यत्ययेन विद्याहरहास । छन्दोविद्भिरभाणि ॥ १२२ ॥

एकादश विष[म]यो । सारङ्गो युजो कला सप्तदश ॥ १२३ ॥

कुसुमायुधशेखरो विपर्यये । चपददपचद्विचतै ॥
त्रिविधैकादशमात्रे पादे हि । भेदा द्वादशोक्ता ॥ १२४ ॥

मात्रास्त्रयोदशाद्या स्युर्युजो सप्तदशावधि ।
ओजयोर्द्वादशैवेय दशधाहिविपर्ययात् ॥ १२५ ॥

द्वादशौजे त्रयोदश । कामिनीहासो विषमे ॥ १२६ ॥

अस्य चलन(रण)विपर्ययेण । भवतीहोपदोहक ॥ १२७ ॥

ओजे द्वादश समे च । त्रयोदशावदोहकमिह ॥ १२८ ॥

अवदोहकपादोत्क्रमे । दोहको द्विपथक [वा] ॥ १२९ ॥

ओजे द्वादश समेऽथ । पञ्चदश ता प्रेमविलास ॥ १३० ॥

अस्य पादविपर्यये कृते । प्रोक्ता चन्द्रलेखिका ॥ १३१ ॥

असमे द्वादश मात्रा । युग्मे षोडश काञ्चनमाला ॥ १३२ ॥

काञ्चनमालापादोत्क्रमेण । सुतालिङ्गनक भवेत् ॥ १३३ ॥

ओजो(जे) द्वादश मात्रा । समे सप्तदश जलधरविलसिता ॥ १३४ ॥

चलन(रण)विपर्यये कृते प्राज्ञै- । रभाणि कङ्केल्लिलता[1] ॥ १३५ ॥

त्रिचषचदद्विपदचपतै । चतुर्विधार्ककलस(प)दे दशधेति ॥ १३६ ॥

त्रयोदशौजयोर्मात्रा युजो सप्तदशान्तिका ।
चतुर्दशादिका शेषा पादव्यत्ययतोऽष्टधा ॥ १३७ ॥

अभिनवमृगाङ्कलेखा तु । त्रयोदशायुजि युजि मनव ॥ १३८ ॥

कुसुमितकेतकी(कि)हस्त । अस्य पादविपर्ययेण ॥ १३९ ॥

त्रयोदशौजे पञ्चदश । युजि सहकारकुसुममञ्जरी ॥ १४० ॥

अनयोश्चरणयोर्विपर्यये । कुञ्जरविलसित कथितम् ॥ १४१ ॥

कामिनीक्रीडनकमयुजि । कलास्त्रयोदश युजि षोडश चेत् ॥ १४२ ॥

विद्वद्भिरकारि राजहस । व्यत्ययेऽनयो पादयो ॥ १४३ ॥

ओजे त्रयोदश मुनिदश । समे कामिनीकङ्कन(ण)हस्तक ॥ १४४ ॥

विपर्यये पल्लवच्छाया भवेत् । द्विपतद्विचपषचतैरिति ।
त्रिविधत्रयोदशमात्रपादेऽत्र । कथिता अष्टौ प्रभेदा ॥ १४५ ॥

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१ Ms has कङ्केल्लितेति

चतुर्दशौजयोर्मात्रा युजो पञ्चदशाधिका ।
आसप्तदशकात् षोढा भवेत्पादविपर्ययात् ॥ १४६ ॥

ओजयोश्चतुर्दश युजोस्तु । पञ्चदश मुखपालनतिलक ॥ १४७ ॥

पदयोरनयोर्व्यत्यये सति । कृतिभिर्भाण्यनङ्गल[लि]ता ॥ १४८ ॥

असमयोश्चतुदश समयो । षोडश मात्रा वसन्तलेखा ॥ १४९ ॥

मन्मथविलसित बुधै कथित । पादविपर्ययेण कृत्वा ॥ १५० ॥

मधुरालापिन्या हस्त । विषमे चतुर्दश समे सप्तदश ॥ १५१ ॥

ओहल्लणक वारङ्डी वा । चरणविपर्यये कृते सति ॥
भेदा षट् चतुर्दशकलक्रमे । द्विविधे षड्विदत्रिचैदैरिति ॥ १५२ ॥

ओजे पञ्चदशैव स्युर्युग्मयो षोडशादिका ।
मात्रा सप्तदशान्ता [स्यात्] प्राग्वद्भेदचतुष्टयम् ॥ १५३ ॥

युग्मयो पञ्चदश कला स्युः । समयो षोडश पङ्क्तिर्भणिता ॥ १५४ ॥

चरणयोविपर्ययेण कथिता । कज्जलरेखा छन्दो[५] भवेत् ॥ १५५ ॥

कुसुमात्पर लतागृह स्याद् । विषमे पञ्चदश समे सप्तदश ॥ १५६ ॥

पदविपर्ययकृत किलिकिञ्चित । त्रिचगणतगणैरथवा त्रिपै[६] ॥ १५७ ॥

पञ्चदशमात्रपादे द्विभेदे । भेदचतुष्टयमिह वद हन्त ॥ १५८ ॥

षोडशैवायुजोर्मात्रा युजो सप्तदशैव तु ।
पादव्यत्ययसयुक्ता द्विधैषापि भुवि ध्रुवा ॥ १५९ ॥

षोडशैव कला विषमे क्रमे । सप्तदशैव समे रत्नमाला ॥ १६० ॥

शशिबिम्बमुत्क्रमे षोडशकले । पद्विचदचतुश्चैर्द्विविधपदे ॥
भेदौ द्वौ पद्विचैतैस्त्रिचपैश्च[७] । द्विविधसप्तदशमात्र पाद ॥ १६१ ॥

एव दशोत्तरशत ललिताभिधानै
भेदैरिहान्तरसमार्धसमाऽपि तद्वत् ।
किं तु द्वितीयचरण प्रथमेन तुल्य
स्तुर्यस्तृतीयसदृशोऽर्धसमासु कार्य ॥ १६२ ॥

यथा —

किवकक्कलिग परिज्जिया । ठिय नरवइ माणविवज्जिया ॥
न उ कोइ अहिट्ठइ अणियवहे । कहि वइरि जयदु(ह)हो कन्न वहे ॥ १६३ ॥
इत्यादि ।

आसा चतुष्पदीना द्वित्रिचतुर्भिर्लक्षणै एकत्र मिश्रितै सकीर्णमिष्यते । यथा—

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१ Ms has आदशकात्र २ Ms has षड्विचित्रिच्चदिशति ३ Ms has तु ४ Ms has चलणाविप० ५ Ms has च्छन्द शेखरे ६ Ms has त्रिपैर्गणै ७ Ms has पद्विचतैस्तुचपैश्च

वायाला फलुसा विन्धणी(णा)। गुणहि विमुक्का प्राणहर॥
जिम सज्जण दुज्जण जण डरे। तिंव पर(स)रु न लहति सर॥ १६४॥
इत्यादि।

सर्वैस्तुल्यकलै। पादै सर्वसमा॥
दशमात्राभिश्चौद्। शशाङ्कवदनायाम्॥ १६५॥
मारकृतौजेप्पदा[१]। युग्मचरणे द्विचता ॥ १६६॥
षचदैस्त्रिचकारैर्वा। महानुभावा वदन्ति॥ १६७॥
अप्सरोविलसित भवेत्। षचतैर्द्विच[प]गणैस्तु वा॥ १६८॥
स्युगन्धोदकधाराया। पद्विचकारास्त्रिचदा वा॥ १६९॥
त्रिचता पारणकेऽथ षचपा ॥ १७०॥
षोडशमात्र(त्र) पादाकुलकम्॥ १७१॥
सकुलक भवेत् षचगणचदै ॥ १७२॥
चगणचतुष्के सति पद्धडिका॥ १७३॥
त्रिचगणपगणे षचगणचतैर्वा। रगडाध्रुवक सप्तदशमात्रम्॥ १७४॥
सर्वसमा दशधैषा कथिता। चतुष्पदी प्रकरण समाप्तम्॥ १७५॥ इति।
यस्यास्तुल्यकलौ पादौ द्वावेव द्विपदी सा स्यात्॥
तत्राष्टाविंशतिकलौ[२] पादौ सप्तचौ लये स्त ॥ १७६॥
दशाङ्ग(ष्ट)विच्छिन्न दशविश्रान्त भवति भ्रमरपदम्॥ १७७॥
उपभ्रमरपदेऽत्र दशवसुविरते षचपञ्चदै क्रमौ॥ १७८॥
एकोनत्रिशन्मात्र[३] गरुडपद चा षट् पो मुनौ॥ १७९॥
आदौ षगण सप्तमस्तगण उपगरुडपद कथयन्ति॥ १८०॥
त्रिशन्मात्राभि सार्धसप्तचौ चरणौ स्तो गीतिसमौ॥ १८१॥
हरिणीकुलमिह पा(षा)द्य हरिणीपदमिति रविवसुदशविरतम्॥ १८२॥
पञ्चषकारयुत स्याद् भ्रमररुत दशवसुनिधनश्रान्तम्॥ १८३॥
एकत्रिशन्मात्रौ चलनौ(रणौ) षचतुष्कचतै कमलाकरे॥ १८४॥
या सप्तचकारा निधनतकारा सा कुङ्कुमतिलकावली॥ १८५॥
द्वादशाहिविच्छिन्ना रत्नकण्ठिका, पा(षा)द्या पान्ता शिखा॥ १८६॥
द्वात्रिंशन्मात्रौ स्कन्धकसमके पादौ वसुचैर्दिगहिच्छिदि॥ १८७॥
मौक्तिकदामाकारि च्छन्दोविद्धि सूर्याष्टक विरामम्॥ १८८॥
चतुर्दशाङ्ग(ष्ट)दशविराम कुशलैर्गदित नवकदलीपत्रम्॥ १८९॥

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१ Ms has न्यदा २ Perhaps read ०विंशतिकलिकौ ३ Ms reads एकोनविंशतिंमात्रा

षगणाद्ये त्रयेपि गान्ते सि(त्वै)तन्नामानि स्त्रीलिङ्गे स्यु ॥ १९० ॥

आयामके त्रयस्त्रिशन्मात्रौ पादौ ससचो(चौ) पगणान्तौ ॥ १९१ ॥

दशवसुतिथिविरत कथयन्ति बुधाश्छन्दसि काञ्चीदामक तत् ॥ १९२ ॥

मन्वष्टशम्भुविश्रान्त निपुणै कथित चूडामणिमेव तत् ॥ १९३ ॥

द्वादशवसुविच्छिन्न त्रयोदशविरति कथित रसनादामकम् ॥ १९४ ॥

चत्वार्येतानि षगणप्रमुखानि लघुगुर्वन्तानि वदेदुपात् ॥ १९५ ॥

अष्टचगणै सगुर्वन्तै स्वप्नके चतुस्त्रिशन्मात्रौ पादौ ॥ १९६ ॥

द्वितीयतुर्यौ षौ कुमुदे भवतो दशवसुषोडशविच्छेदयुते ॥ १९७ ॥

सूर्याष्टविरतियुक्ते चगणा अष्टौ सार्धा भुजङ्गविक्रान्ते ॥ १९८ ॥

इदमपि भाराक्रान्त दक्षैरुक्त मुखतुर्यौ यदि षौ भवत ॥ १९९ ॥

अध्यर्धचाष्टक गदित ताराध्रुवके मन्वष्टाकविरामे ॥ २०० ॥

मनुदिग्गजसूर्यविराम पवनध्रुवक प्रथमषष्ठषट्कलकम् ॥ २०१ ॥

सार्धाष्टच कलेभविराम नवरङ्गकमिति विचक्षणै कथितम् ॥ २०२ ॥

त्रिषकारादि चतुश्चगणाङ्क स्थविरासनमिह षोडशेभदर्श(श)यति ॥ २०३ ॥

षोडशकाष्ठागजदशविरत ससचकार ष[स]सम सुभगम् ॥ २०४ ॥

कन्दोट्टमष्टच तगणान्त पञ्चत्रिंशन्मात्र गदित बुधै ॥ २०५ ॥

षकारद्वयाद्य दशवसुविरत भ्रमरद्रुतमिद गदित कविना ॥ २०६ ॥

सूर्याष्टतिथिविराम छन्दोविद्भि प्रगदितमिद सुरक्रीडितम् ॥ २०७ ॥

मन्वष्टनिधनविच्छिन्न कुशलैर्गदित जगति [हि] सिंहविक्रान्तम् ॥ २०८ ॥

षोडशविषधररुद्रविराम कुशलैरभाषि कुङ्कुमकेशरमिदम् ॥ २०९ ॥

षट्त्रिंशन्मात्रौ पादौ नवचगणैर्बालभुजगमललित पठितौ ॥ २१० ॥

सूर्याष्टकलाविरत चा(च)तुरोऽवादीत् त्रिषकाराद्य(द्य)पगन्धर्व भुवि ॥ २११ ॥

चतुर्दशसख्यया विरत दिग्गजे तथा प्राज्ञैर्गीत सगीतम् ॥ २१२ ॥

षोडशकाष्ठागजविश्रान्त कृतमुपगीत छन्द शास्त्रविदग्धै ॥ २१३ ॥

अष्टाभिश्चगणै पगणान्तै सप्तत्रिंशन्मात्रौ पादौ सुन्दरक ॥ २१४ ॥

घर्मकिरणविश्रान्त दिग्[गज]विरत पाद्य ज्ञेय रथ्यावर्णकम् ॥ २१५ ॥

चतुर्दशसख्यया छिन्ना वसुविश्रान्ता पञ्चदशविरामा चर्चरी ॥ २१६ ॥

कलाविषधरनिधनविश्रान्त कथितममिवर्, सप्तमे षगणे चर्चकम् ॥ २१७ ॥

अष्टात्रिंशन्मात्रावपि सार्धैर्नवचै पादौ मन्विभस्थिति दीर्घकम् ॥ २१८ ॥

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१ Ms reads स्वपनके, २ Ms reads मुखत्रयौ ३ Ms has पठितौ ललितौ. ४ Ms. has चच्चलम्

कलंकण्ठिरुत षप्रथम, द्विषकारपूर्वक शतपत्र कथित मुनिना ॥ २१९ ॥

यत्षोडशाष्टचतुर्दशच्छिन्न सिंहपद, सप्तमे षकारे त्वमृतम् ॥ २२० ॥

चत्वारिंशन्मात्रायामेकोनाया निष्णातोऽकार्षीदतिदीर्घकम् ॥

नवसख्यचकैस्तान्तैर्मुनिविश्रान्त वसुविच्छिन्न सप्तदशविरतम् ॥ २२१ ॥

मन्विभसप्तदशविरामा द्विषकाराद्या पूर्वोक्तमपि मत्तमातङ्गिका ॥ २२२ ॥

चत्वारिंशन्मात्रावेकद्व्यधिकौ वा पादौ मालाध्रुवके जाय(ये)ते ॥ २२३ ॥

अत पर सूरयो ध्रुवकाणि न योजयन्ति द्विपदीप्रकरणमिद समाप्तम् ॥ २२४ ॥

—द्विपदीध्रुवाणा षष्टि ।

विज्ञप्तिसविधानकमङ्गलसिंहावलोकितार्थेषु ।
ध्रुवक बुधैर्विधेय तदूर्ध्वतो द्विपदिका सर्वा ॥ २२५ ॥

पादद्वयसयुक्ता एकानेकाक्षरान्तकृतयमका ॥
चतुरादिकलास्त्रिशत्प्रान्ता सन्ति द्विपद्योऽन्या ॥ २२६ ॥

च स्याद् । विजया ॥ २२७ ॥

पो भवेद् । रेवका ॥ २२८ ॥

स्याद् द्विपदी– । गर्णं षेण ॥ २२९ ॥

चतौ भवत । स्वरैद्विपदी ॥ २३० ॥

पगणद्गणौ । भवतोऽप्सरा ॥ २३१ ॥

अष्टकलाभिर् । वसुद्विपदिका ॥ २३२ ॥

चौ मकरभुजा ॥ २३३ ॥

पंतविभूषिता । मदनविलसिता ॥ २३४ ॥

चगणष(प)गणाभ्या । किल जभिष्टिका ॥ २३५ ॥

पचाभ्या लवली । द्विपदीप्रकरणम् ॥ २३६ ॥

इत्यादि न्यूह्या । द्विपद्य प्राज्ञै ॥ २३७ ॥

यस्यासीत्प्रपितामहो यस इति श्रीलाहटस्त्वार्यक-
स्तातष्ठक्कुरदुद्दक स जननी श्रीनागदेवी स्वयम् ।
स श्रीमानिह राजशेखरकवि श्रीभोजदेवप्रिय
छन्द शेखरमार्हतोऽप्यरचयत्प्रीत्यै स भूयात्सताम् ॥ २३८ ॥

इति राजशेखरकृते छन्द शेखरे शीर्षकोत्साहादिषट्चतुर्द्विपदीध्रुवकाणि पञ्चमोध्याय ॥

इत्यार्हतश्रीराजशेखरकृत छन्द शेखर नाम छन्द शास्त्र परिसमाप्तमिति ॥ संवत् ११७९ ज्येष्ठशुदि ५ शुक्रे अद्येह श्रीचित्रकूटमहादुर्गे प्राकृतच्छन्द लिखितमिति ॥

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१ Ms has कलकण्ठीरुत　२ Ms has द्विषारपूर्व　३ Ms has सप्तदशविराम　४ Ms has इत　५ Ms has तदूर्ध्व　६ Ms has गणश्रेण　७ Ms has सचद्विपदी　८ Ms has पठति भूषिला

I INDEX OF MATRA VRTTAS

[N B The figures refer to the chapters and stanzas in the main text of the Svayambhūcchandas Those preceded by P refer to the chapters and stanzas in the Purvabhāga of the work printed on pp 103 127 Those preceded by R refer to the stanzas of Rajasekhara s Chandahsekhara printed at the end of the Purvabhaga on p 129 and the following The figures within the brackets indicate the number of Matrās in each Pada in the case of the Sama Vrttas two figures show the Matrās in the odd and the even Padas respectively in the case of Visama Dvipadis and Ardhasama Catuṣpadis Three figures within the brackets show the Matras in the three lines of each of the two halves of a Ṣaṭpadi Four or more figures similarly show the Matras in the four or more Padas in the Viṣama Vrttas Y indicates a Yati after the Matra or Matrās given immediately after it द्वि= द्विपदी, च = चतुष्पदी, प = पञ्चपदी, ष = षट्पदी, अ = अष्टपदी]

II INDEX OF VARNA VRTTAS

[The figures after the name of the metre refer to chapter and stanza in the main text those preceded by P refer to the same in the Purvabhaga printed on pp 103 127 The constitution of a Pada is given in Pingala's Aksara Ganas for the sake of brevity though Svayambhu does not use them in his definitions In the case of Ardhasama and Visama Vrttas the constitution of the odd and the even lines or of all the lines is given The figure given after the metrical scheme in the Sama Vrttas indicates the total number of letters in a Pada In pure Aksara Vrttas the figures within the brackets indicate the number of Aksaras in the Pada or Padas All the following Varna Vrttas are Catuspadis whether Sama Ardhasama or Visama Any = Any number of]

III INDEX OF ILLUSTRATIVE STANZAS

[N B —Out of the thiee figures the first refers to the chapter the second to the stanza and the third to the serial number of the illustration under this stanza The preceding letter P indicates that the figuies following it refer to the chapter, stanza and illustration in the Purvabhaga of the work printed on pp 103 127]

IV INDEX OF AUTHORS

[The figures refer to the chapters and stanzas in the main text of the Svayambhuchandas those preceded by P refer to the chapters and stanzas in the Purvabhaga of the work printed on pp 103 127 The figures in bold type indicates the chapter the next two refer to the stanza containing the definition and the illustration under it respectively The probable Sanskrit equivalent of the name is given within the brackets]

BRIEF NOTES

SVAYAMBHŪCCHANDAS PŪRVABHĀGA pp 103 127

As my note on p 102 explains I could not publish the Purvabhāga of the Svayambhucchandas in its proper place But while adding my notes I thought it proper to begin at the beginning of the work I am therefore starting with the notes to the Purvabhaga In the definitions of the metres which Svayambhu gives he mentions the constitution of a Pāda with the help of the Matrā Ganas and not with the Aksara Ganas even once While indicating the nature of the Ganas, he generally mentions the position of either the short or the long letter in them and in all such cases, it is always to be understood that all the other letters in that particular Gana are of the opposite nature Thus when he speaks of a Caturmātra or a Pañcamatra with a short or a long letter at the beginning middle or the end, it is to be assumed that the other letters in that particular Gana are long or short as the case may be In the case of the Varna Vrttas I have given also the constitution in the terms of Aksara Ganas for easy comprehension

I SKANDHAKA JATI

This is the first chapter of the work, it was obviously called Skandhaka jāti by the author himself as he begins his treatment of the metres of the Gāthā class with Skandhaka instead of Gathā as the others do See also ch 2 4 and 6 1, below, so correct the heading of the chapter accordingly

1 1 This is an illustration for the rule that in Prakrit the letter *im* at the end of a word is optionally short The first half of the illustration as also the rule itself are lost on the first folio of the manuscript The stanza is identical with *Gathasaptasati* I 70, where in the first half the word *davaggi-masi-mahaim* occurs with the short *im* at its end

1 2 The stanza illustrates a short *him* at the end of a word, here it is short in the first, the second and the sixth words, but not in the third and the seventh

'Upendra is lying in his bed with his eyes from which sleep has departed, which are white at the sides, dark (at the centre, i e, at the pupils) without collyrium, and very much contracted at the extremities (owing to their contact with the light) '

1 3 This stanza is quoted by Hemacandra under *H* 1 10, but in its first half he reads *paccūsaguyavarummūhae*

'The white flowers, viz , the stars, of the creeper namely, the Night, when trampled upon by the elephant in the form of the Dawn, are falling down, while the bird, i e , the Moon, has flown away'

In this stanza (*im* in *dhavalaim* and) *e* in *nisalaae* are short

14 This too is from the *Gathasapasati* I 75 here *o* in *nahaalao* is short The ms wrongly reads *nahaalahi* as the introductory words clearly show 'Look how a flock of parrots descends from the skies, as if it were a necklace made of rubies and emeralds fallen off from the neck of the Lady of the Skies'

15 *vodrahi* is a young girl, Hemacandra, *Prakrit Grammar* 2 80 quotes the portion *vodrahadrahammi padia* to illustrate the *desya* word *vodraha hi* I think he refers to our stanza and the proper reading seems to be *vodrahidrahammi* as the context shows It is true that Hemacandra quotes *sikkhanti vodrahio* for the feminine form, yet when can a *vodraha* i e , a young man be called a *draha*? 'They alone are fortunate, they alone good men, they live (truly) in this world, who alone easily rise up when fallen in the deep bed (of a river) in the form of a young woman'

Here *hi* in the word *vodrahi* remains short even before the conjunct *dra* since it has the consonant *r* in it

16 The stanza illustrates how the letter *vi* remains short before the conjunct *nha* in *nhavanamisenam* since it has *h* in it Thus the rule which prescribes that 'the letters which are normally long in Sanskrit and also in Prakrit may be short in Prākrit' may be reconstructed to mean The letters *im him e* and *o* at the end of a word, so also the letters which precede a conjunct having the consonant *h* or *r* in them remain optionally short in Prakrit We may compare for this *Kd* I 5-6, *N* v 54, *Ck* v 3 *H* I 5-6

The stanza is an attack on the Linga worship of the Hindus, but it borders on obscenity

2 'In a Pada there are five Ganas called *cha, pa ca, ta* and *da* which respectively contain 6, 5, 4, 3 and 2 Matrās (Kala) in them Thus indeed is being described whatever metre there is in this work on Prosody' See *H* I 2, also *Kd* I 2 In the latter place, however the names of the Ganas are different, they are the first letters of the five Vargas namely, *ka, ca, ta ta* and *pa* On the other hand, the names of Hemacandra and Svayambhu are the first letters of the words

Sanmatra (Chammatto) Pañcamatra Caturmātra, Trimatra (Timatto) and Dvimātra (Dumatto) respectively *eham* is *evam* rather than *etad*

2 1 This is an illustration of a metre called Aravinda, whose Pāda contains all these Ganas in succession (6, 5, 4, 3, 2), thus 20 Matras in all See *HPk* 4 62 for the metre Svayambhu, too, must have defined this metre under the Khañjakas in ch 3 below, but that portion of the manuscript is missing The name of the metre is introduced in the last line as in Hemacandra's illustration In ours the face is identified with a lotus, the lips with its red petals the teeth with its white pollen, the rays of the teeth with its filaments and the pupils of the eyes with the black bees The same Rupaka is used again in the third chapter (2 1) There is an obvious pun on the word *mitra* and *nidra* in the third line

3 'In the hemistich of a Skandhaka there are eight Caturmātras, at the sixth place they must have a Dvimātra at the middle (i e, they must be either a Madhya-guru or a Sarvalaghu) But a Madhya guru shall not be employed at the odd places (i e, at the 1st, 3rd, 5th and the 7th) There are seven (Caturmātras) and a half in the half of a Giti, know that to be a Samkirnaka when both (i e, the half of a Skandhaka and that of a Giti) are (simultaneously) used'

It is remarkable that Svayambhu defines the Skandhaka as the basic metre of the Gāthā group and not the Gatha as almost all the other prosodists do This is why he calls the metres of the Gātha group by the name *Khandhaa-jai* at ch 2 4 and 6 1 below The definitions of Svayambhū serve also as illustrations as a general rule, here the first half is that of a Skandhaka with which he has begun and the second is that of a Giti The two together form a Samkirnaka

3 1 This is from the *Setubandha* of Pravarasena

3 2-3 These two stanzas are from Nanditādhya's *Gathalaksana* vv 26 and 29, but here ascribed to Bhīru and Krsnadatta respectively

4 'Gīti itself is an Upagiti when the sixth (Amsa) consists of a single short letter (in both the halves), it is an Udgiti with only the first half (of this kind) and becomes a Gathā with (only) the latter half (of this kind) ' The stanza as a whole illustrates the Udgiti

4 1-2 These two stanzas are similarly from Nanditādhya's *Gathalaksana* vv 28 and 27, but here they are ascribed to Nipuṇa and Hala respectively

4 3 'On seeing the heavy load of the breasts and the slenderness of her waist, the line of hair (on the abdomen) is offered by the creator as a pillar (for support), through fear that (the waist) might break' See 6 10-1 below for a similar idea

5 'Pathya is (that Gathā) where the pause (*virama*) occurs after the third Gana i e, Caturmatra (in each half), that which is such only in the first half is Purva-pathyā It is Para pathya when it is so only in the latter half, it is called Vipula when there is no such pause in either half' The stanza as a whole is an illustration of Pathyā It deserves to be noted that this two-fold division of the Pathyā is peculiar to Svayambhu, others call the Purvapathya as Jaghanavipula and the Parapathya as the Mukhavipulā Svayambhū does not naturally mention, therefore the divisions of the Vipulā into Sarva, Mukha and Jaghana as the others do Perhaps he also intended that the Pathyā should be called Sarvapathyā, as is seen from the name Sarvacapala used by him in v 6 below

5 1 The stanza is the same as *Gathasaptasati* 2 97, but here it is ascribed to Bhogin

5 2 The trembling heart of a love-lorn lady is here said to be shattered to pieces like a little water (in a small ditch on the ground) going up in a spray, when pressed down by the foot of an elephant

5 3 'The heart (*jīvam*) of the Lake with its crowds of fish, restlessly moving to and fro owing to the rising mass of mud (from the bottom) caused by the onrush of wild buffalos becomes frightened as it were by the impending drought (of the summer)

5 4 'In the clear lake of the sky, the pollen of moon-light sparkles on the expanded lotus of the moon which is opened by the bee in the form of the deer, i e, the black spot'

6 'It becomes a Sarvacapalā with Gurumadhya (Caturmātras) at the second and the fourth (places), when they are surrounded by long letters' The word *gurumajjhagoarehim* is to be understood as equivalent to *gurumajjhagoarehim gurumajjhehim*, i e, with the Gurumadhyas found between the two Gurus, one on either side of them The first word of the second half of the stanza indicates that the two divisions of Capala, i e, Purvacapalā and Paracapalā were defined in it Thus in a Capalā we must have a long letter before the second Caturmatra and also after the fourth one, both of which must be Jaganas, while the third must consist of two long letters Com

pare *Kd* 2 7, *N* 19, *Ck* 64-66 Here the defining stanza does not serve as an illustration unless we read *bhautthesu* or something like that

7 1 This is an illustration of the Avaskandhaka where the first half is that of a Skandhaka (with eight full Caturmātras in it), while in the second half the 6th Amsa contains only a single short letter instead of a full Caturmatra, (as in the fourth line of a Gāthā, but at the eighth Amsa here we have a full Caturmātra instead of a single long letter in it) See *HPk* 4 8 *Kd* 2 9 com On the missing folios namely Nos 4 and 5 we probably had the illustrations of the three Capalās, the definitions and illustrations of the three kinds of Gītis, Ripucchandas, Lalita and Bhadrikā, and the definitions of the three kinds of the Skandhaka together with the illustrations of the first two of them The variety that is illustrated in 7 1 is Avaskandhaka For the other two varieties Upaskandhaka and Utskandhaka see *HPl* 4 6-7 *Kd* 2 9 com

8 'If in the first half of a Gathā, a pair of Caturmatras is added successively (before the final long letter), it is respectively called by the name Gātha, and the same (word) preceded by *ud vi, ava, sam* and *upa* If additional pairs of Caturmatras are used, it is called Mālagātha'

Thus a Gatha has 9 Caturmatras, Udgātha has 11, Vigatha has 13, Avagātha has 15, Samgātha has 17 and Upagātha has 19 Caturmātras in their first half before the final long letter The second half in each case is that of a Gathā See *HPk* 4 11-12 and *Kd* 2 12-13 Jatīphala which has only 8 Caturmatras at the same place (together with its derivatives like the Dama etc) and Gāthini which has 21 are mentioned by both Hemacandra and the commentator of the *Kavidarpana,* but they are ignored by Svayambhu On the missing folio No 7 we have very likely the definitions and illustrations of a few main Galitakas, for which see *HPk* 4 17-25

II GALITAKAJĀTI

1 1 The stanza containing the praise of Jina is an illustration of Malāgalitaka, the manuscript contains only the last two lines A stanza in this metre contains in each of its four Pādas a Sanmātra followed by ten Caturmātras, of which those in the odd places shall not be Madhyaguru or Sarvalaghu See *HPk* 4 25 The Pādas must of course be rhymed

2 'That same (Malagalitaka) they call Mugdhagalitaka when it has two

Caturmātras less and has a long letter at the end (of each Pāda) Thus the Mugdhagalitaka has only eight Caturmātras following the initial Sanmātra and has a long letter at the end of each Pada This long letter, however, is not in addition to the Caturmātras, but is a part of the last Caturmātra which must end in a long letter See *HPk* 4 26

2 1 The illustration contains a praiseful description of the feet of the Jina

3 'It is an Ugragalitaka when two more Caturmātras are removed from the Pāda and when there is a long letter at the end (of the last Caturmatra) ' Thus Ugragalitaka has only six Caturmātras after the initial Sanmatra In this as also in the Mugdhagalitaka the general rule, that the Caturmatras at the odd places shall not be Madhyaguru and those at the even places must be either Madhyaguru or Sarvalaghu, has to be observed as in the Malagalitaka See *HPk* 4 27 The illustration is unintelligible

4 'All the other metres leaving aside the Dandakas and the metres of the Skandhaka class are called Galitakas when they are rhymed' Metres of the Skandhaka class are the Gāthā and its derivatives Svayambhu calls them metres of the Skandhaka class because he has taken the Skandhaka as the basic metre as seen at ch 1 3 above See also *HPk* 4 40 com Hemachandra, however, calls this as the view of 'Some' The commentator of the *Kavidarpana* merely repeats what Hemacandra has said about the Galitakas, the Khañjakas and the Śirsakas, cf *Kd* 2 23 com

The other Galitakas like Sundara, Bhūsanā and others defined at *HPk* 4 28-40 are neglected by Svayambhu

III KHAÑJAKAJĀTI

1 'Devoid of the Yamaka, faultless as regards their Pādas and having an even number of Padas—thus are the Galitaka Khañjas described by clever men'

Khañjakas are Galitakas themselves, but they are said to have no Yamaka Hemacandra's directions are also similar at *HPk* 4 41 But the commentator of the *Kavidarpana* on *Kd* 2 23 lays down that both the Anuprāsa and the Yamaka must be present in the Khañjakas As a matter of fact all the illustrations of the Khañjakas given by Hemacandra have the Pādānta Yamaka as a rule and this is true even of the illustrations given by Svayambhu in this chapter It is therefore, difficult to see what exactly is meant by the direction about

the Yamaka *Saṁsacaraṇāiṁ* means that the Khañjaka shall ordinarily be a Sama Catuspadī and it corresponds to the word *samanghri* in Hemacandra's definition at *HPk* 4 41 The significance of the word *paavisuddhaiṁ* in Svayambhu's definition is, however, not clear It will be noticed that both the words Galitaka and Khañjaka are expressive of a class as well as of individual metres

2 'In a Khañjaka there is a pair of Trimātras, three Caturmātras, one Trimātra and a long letter in succession' Here the word is used as the name of an individual metre as at *HPk* 4 42 and *Kd* 2 23

2 1 For the Rupaka in the stanza see above ch I 2 1 Here, however, there is nothing corresponding to *rasanaraoham* in that passage

3 'A Khanda is made with two Caturmātras and a Pañcamātra' Since Svayambhu's definitions are also illustrative of the defined metre, we must read *kkaam* for *kaam* See *HPk* 4 45 and *Kd* 2 22

3 1 The illustration is from Śrīharsa's *Ratnavalī* and is a part of the Dvipadi-Khanda which is wholly quoted by Svayambhu under the Śīrsakas at ch 4 1 below

On folios 9 and 10 which are lost, a few Khañjakas including the Aravindaka which is illustrated at ch I 2 1 above and the well-known Dvipadi of four Pādas which is referred to in the next stanza seem to have been defined and illustrated For these refer to *HPk* 4 46-58

4 'Dvipadī itself becomes Kamalekhā when it is devoid of the single short letter immediately preceding the last long letter in its Pādas' See *HPk* 4 59 and *Kd* 2 24 2 com For the name Dvipadi as applied to a metre of four Pādas see *Vjs* Introduction para 5

4 1 The meaning of the illustration is not at all clear to me

5 'In a Māgadha Narkutī, whose seventh and tenth Mātrās consist of short letters and which has three long letters at the end (of its Pādas), there are four Caturmatras immediately following an initial Sanmātra' This means that the first of the four Caturmātras is either a Madhyaguru or a Sarvalaghu, the second is any one of the five kinds the third is either a Sarvaguru or an Antyaguru, while the last is necessarily a Sarvaguru In the second line of the definition, we have probably to read *sattamadahamalahuae* if it is to serve as an illustration as it is very likely intended to be See *HPk* 4 63 This metre is virtually the Narkuṭaka of Virahānka at *Vjs* 4 25, though the latter's definition is differently worded Virahānka, however, seems to consider Narkutaka as a common name, since at *Vjs* 4 34 he illustrates

Adila in the form of a Narkutaka, which seems to contain 21 Matrās in its Pādas as against our 22 It is curious to note that both the definition and the illustration of Svayambhu observe the conventional rule mentioned by Virahānka's commentator of *Vjs* 4 25, namely, that the letters *ae* ought to occur at the end of every Pāda Hemacandra does not either mention or observe this rule in his work

5 1 The illustration is beyond comprehension

6 'If there are two short letters immediately before the last (long letter) it is Narkutaka' The Magadha Narkuti itself is called simple Narkutaka when the last Caturmātra is Antyaguru *Upanidhana* is *upantya* For the metre see *HPk* 4 64

6 1 The stanza describes the love-lorn state of a woman immediately after the departure of her lover It is ascribed to Udbhata

7 'If both the final and the penultimate Caturmātras are Antyaguru (the same metre) is called Sama Narkutaka' *HPk* 4 65 directs that the last three Caturmatras shall all be Antyaguru, Svayambhu's illustration conforms to this rule and so very likely the definition is to be understood a little differently Thus the word *be* is to be construed only with *uanta* and not with *nihana* and *uanta* both Thus *nihana, uanta be, ca,* i e, the final and the two penultimate Caturmātras should be *paraga,* i e, Antyaguru

In all the three Narkutakas the first Caturmatra which immediately comes after the initial Sanmātra, is generally a Madhyaguru as seen from Svayambhū's illustrations and definitions as also from Hemacandra's illustrations In the case of the last, i e, the Sama Narkutaka, Hemacandra actually prescribes a Jagana

7 1 The stanza gives a beautiful description of the person of the Tirthankara Puradeva

8 'All the three kinds (of the Narkutaka) become Tarangaka if a Trimātra (i e, a Laghu and a Guru) is substituted for the last Caturmātra See *HPk* 4 66 Virahānka's Tarangaka is much different It is virtually a Varna Vrtta with 14 Aksaras in a Pāda (four Bha Ganas and two Gurus) See *Vjs* 4 22

8 1 The stanza is unintelligible

The line which follows very likely defined Pavanoddhuta which is the same as Tarangaka, but with a long letter added at the end of its Padas See *HPk* 4 67, On the missing folio No 12 we had

probably the illustration of the Pavanoddhuta and the definitions and illustrations of the Nirdhyāvikā of three kinds as also of the Adhikaksarā and its derivative Mugdhika, for all these see *HPk* 4 68 70

9 'That Adhikāksara itself becomes Citralekhā when a Pañcamātra stands at the first place (instead of the Caturmatra) The ms reads *Candalehia* both in the definition and in the introductory words, but according to *HPk* 4 71 (and Hemacandra closely follows Svyambhu in this matter) it is Citralekhā An Adhikaksara has five Caturmatras followed by a Pañcamātra at the end, of the Caturmātras those at the even places must not be Madhyaguru See *HPk* 4 69 and *Vjs* 4 24 Curiously enough, Virahānka prescribes a Yati after the 12th Mātra and this is practically the only place where a Yati is mentioned by him Virahanka also lays down that the Catur matra in the third place must be a Madhyaguru or a Sarvalaghu, the illustrations of both Svayambhu and Hemacandra observe this direction, which is, however not actually mentioned by them It should be noted that in Svayambhu's definition the fourth Caturmatrā (*kharacci*) is a Madhyaguru against rule, yet in the illustration it is not so

9 1 The illustration contains a request and an address of a love-lorn girl to the moon, but the exact meaning is not clear

10 'Adhikaksarā itself becomes Mallikā when there are two Pañca mātras at the commencement (instead of the two Caturmātras of the Adhikāksarā)' See *HPk* 4 72 Even here the fourth Caturmātra (*kkharacce*) is a Madhyaguru as in v 9 above, though the illustra tion observes the rule about the Madhyaguru Caturmātra correctly

10 1 In the second line the letters *anna* are not rightly reproduced in the ms, we rather expect a word of three letters with a long letter in the middle (i e, a Jagana) and meaning 'pollen' or the like The stanza is a description of the advent of the autumn when the village borders are filled with ripe corns and fully grown grass, while the paths of the intending travellers (*honta pahia*) become covered with flowers wafted by the wind and crowded with the bees which keep hovering around, being attracted by the fragrance The simile in the first line is based on a Ślesa on the word *dihasasia* (*dirghasasyaka* and *dirghasvāsika*)

11 'They call it (i e, the Adhikaksarā) a Dīpikā when it is possessed

of Pañcamatras (ın place of the Caturmatras) at the fiıst the second and the fourth places' See *HPk* 4 73

11 1 The ıdea seems to be The moor went to the crown of the hair of Lord Sıva, beıng dejected at the defeat whıch he suffered at the hands of the Lady's face But there too he could not find rest and rememberıng hıs gloıy ın the sky when he was formeıly there he returned to the sky even when he was compelled to fall at her feet (as suggested by hıs reflectıon ın the naıls), thus acknowledgıng defeat In the last lıne peıhaps ıead *paanahappadıma* for *panhıappa dıma* or *panhıapadıma*

12 'If all the above ones are found (promıscuously employed), they call ıt (ı e the Adh kaksara) Laksmı Thıs means that ın Laksmı Caturmatras or Pañcamatıas may be used at the poet's optıon at the fiıst the second and the fourth places wheıeas a Caturmatıa alone must be used at the thırd and the fifth places and a Pañcamatıa alone at the sıxth or the last place See *HPk* 4 74

12 1 The ıllustratıon ıs quıte unıntellıgıble Madanāvatāra and ıts derıvatıves gıven after thıs by *HPk* 4 75 are not gıven here by Svayambhu who however, defines only the first ı e Madanāvatara under the Apabhıamsa metres ın Ch 8 (p 93)

IV ŚĪRSAKĀNI

1 'If a double Avalambaka ıs composed wıth a Gıtı at ıts end wıse men call ıt ıtself a Dvıpadıkhanda Accordıng to the usual pıactıce of Svayambhu the defınıtıon ıtself must serve as an ıllustratıon and so the thırd lıne of the stanza should have been the latteı half of a Gītı but ıt would appear that a whole stanza ın the Avalambaka metre alone ıs here used by hım (Avalambaka ıs a Khanda as *HPk* 4 48 lays down and as Svayambhu too must have saıd on the mıssıng folıos Nos 9 and 10)

1 1 Thıs ıs from Sııharsa's *Ratnavalı* Natıkā the first paıt of whıch was quoted by Svayambhu on Khanda ın ch 3, v 3 above

1 2 Thıs ıs a beautıful descrıptıon of the approachıng raıny season and of how the prıde and dıspleasure fast dısappears from the hearts of unreconcıled ladıes durıng love sports The word *āaıannamthavıo* ın the last lıne makes no sense, perhaps read *aara naıthavıo a*

2 Thıs stanza defines a Dvıbhangı consıstıng of a Dvıpadī and a Gıtıkā But the metre of the definıng stanza ıs very uncertaın Very lıkely the

first line is intended to be that of a Dvipadi with 28 (6, 4 x 5, 2) Matrās in it and the second that of a Gitikā with 32 (4, 4, 5, 4, 4, 4, 5 2) Matrās in its half We may correct the second by reading *jahicchiehim rūaehi'n* while the first requires two more short letters (one after *puno* and another after *bajjhai*) to make it a Pada of the Dvipadi So perhaps read *punovi* and *bajjhai a* The Gitikā meant here in the definition is clearly the Bhadrika Giti, in which the 3rd and the 7th Caturmatras are substituted by Pañcamatras in both the halves Virahānka called this variety by the name Gitika in order to distinguish it from the usual Giti at *Vjs*, 2 2 3 Very likely even Svayambhu might have followed him, though Hemacandra does not seem to have noticed this distinction, since a Gitikā is mentioned as a Giti by him at *HPk* 4 79 while defining a Dvibhangika His illustration here contains a Bhadrika, but he calls it a Giti The Pañcamātras thus used are either the Madhyalaghu (SIS) or the Caturthaguru (IIIS) ones according to the directions of Virahānka at *Vjs* I 30 and the diminutive termination with the feminine ending (*kā*) is clearly suggestive of the delicacy which is lent to the metre by these Even the Dvipadikhanda of Śriharsa may have contained a Gitika and not a Giti (cf v 94 under *HPk* 4 77), though Svayambhu's illustrations above do not suggest this In the case of the present metre, namely the Dvibhangikā, however, Svayambhu clearly wants a Gītika (i e, the Bhadrika of Hemacandra) as the words *duhangia* and *ruaehim* in the definition show (Pañcamātras of the Madhyalaghu type being used at the 3rd and the 7th places in the line which is intended to be a Gitika—second half—according to his usual practice)

2 1 The description seems to be of the Spring and its effects on the lovers, as suggested by the fourth line But the readings of the ms are very defective The same is true of the next stanza

3 1 This is an illustration—merely the last or the fourth Pāda of it—of the Samasirsaka, which takes place when an even number of Caturmātras is added in the first half of a Gātha before the final long letter, the second half being that of a usual Gathā For the Gatha see above ch 1 8 and for the Samasirsaka see *HPk* 4 82

4 We must suppose that on the missing folios Nos 15-17, Svayambhū must have defined and illustrated the other kinds of the Dvibhangīs, and also the Tribhangis, if we are right in our surmise that Hemcandra has generally followed the order of metres adopted by Svayambhū

4 That indeed is a Visamasirsaka when at the end of a Pāda of the Malāgalitaka pairs of Caturmātras in uneven numbers are added

For the Malāgalitaka—only its illustration—see above ch 2 1 1 It contains in its Pāda a Sanmatra followed by 10 Caturmatras of which those in the odd places shall not be Madhvaguru and those in the even places shall be either Madhyaguru or Sarvalaghu see *HPk* 4 25 Fo the *Visamasirsaka* see *HPk* 4 83 Our defining stanza is not correctly reproduced in the ms It should have read *malagalaassa paavasanaammi a caara* etc In the defining stanza we have three pairs of Caturmātras added at the end of the Pāda of the Malagalitaka, i e we have a Sanmatra followed by 16 Caturmātras in a Pāda But in the illustration, seven pairs of Caturmātras are added so that we have in each Pāda a Sanmātra followed by 24 Caturmātras The stanza is incomplete about seven Caturmatras in the last Pāda being lost It contains a description of some mountain, but it is unintelligible in many places

After this a large number of folios of the ms is lost, it is very difficult to say what they contained Evidently they contained only what could be called Prākrit metres, since Swayambhu himself says at the end of Ch III in the main work above (p 51) and at the beginning of Ch IV (p 52) that the Prakrit metres were dealt so far So from a reference to Hemacandra's *Chandonusasana,* Chs I to IV, we find that the only group of metres besides the Māgadha Jāti which forms the subject matter of the next chapter, that could have been defined and illustrated on these missing folios is that of the Vaitaliya and its derivatives But this in itself could not occupy so many folios Perhaps the figures showing the serial number of the folios are misread by me

V MĀGADHAJĀTI

It is worth noting that Svayambhū defines and illustrates the Pādākulaka, which is nothing but a mixture of the different metres that are defined in this chapter, at the beginning instead of at the end of the chapter Another thing that deserves notice is that Mātrāsamaka and other metres of the class are considered as belonging to the Māgadha Jāti, i e , the Class or Group of metres to which the Māgadhikā belongs and this latter is certainly a derivative of the Vaitālīya Virahānka says that Vaitāliya itself is called Māgadhikā when it is composed in the Māgadhī language i e , when the main characteristics of that language, namely the substitution of *la* and *śa* for *ra* and *sa* are present in it see *Vjs* 4 28

Hemacandra defines Magadhi among the derivatives of the Vaitaliya and considers it along with the latter as a Sanskrit Mātra Vrtta The only difference between the two is that in the Māgadhi two short letters may be substituted for any of the two long letters of the Ragana that is necessary in a Vaitāliya, see *Kd* 2 28 and note on it It is, therefore, quite likely that Svayambhu began the present chapter with the definition of the free Magadhika (i e, the one which is without any restrictions about the Aksara Gana or Ganas that may be used in it), which is defined at *H* 3 62 and *Kd* 2 28, or with the nominal Magadhikā of Virahānka which is concerned only with the language rather than with the constitution of the metre This view of Svayambhu, namely that the Mātrāsamaka and its derivatives belong to the Magadhikā or the Vaitaliya Jati, may be said to lend support to my contention that most of the Matrā Vrttas and among them those of the Matrāsamaka (the name is significant) class, were originally cultivated and developed among the Prākrit bards and then later adopted among the Sanskrit metres But in the process of adoption, they were totally shorn of their original element of Tāla which must be supposed to have been an essential characteristic of ancient bardic poetry, as it was sung and not merely recited See *Jayadaman,* Introduction para 17 (p 24) and *Apabhramsa Metres* III in *Bharatakaumudi,* Allahabad 1947, p 1075, para 10

1 1 The stanza is an illustration of Padakulaka which is also found at Hemacandra's *Chandonusasana* (NSP ed) p 26, 11 17-18 and *Kd* 2 20 4 At the latter place the author of the stanza is said to be unknown

2 'When the 9th (out of the 16 Matrās in a Pada of the Pādākulaka) is represented by a short letter, it is called Mātrāsamaka' In the definition of the Padākulaka Svayambhu must have mentioned the general condition of the metres of this group, namely, that out of the four Caturmātras of which the Pāda is made up, the first shall never be a Madhyaguru or Jagana See *H* 3 65, *Kd* 2 19 *P* 4 42

2 1 The white mango blossoms and the red Asoka flowers are here conceived as the white and red flaglets on the palace of Madana

3 'In Vanavāsikā the third Caturmātra is a Madhyaguru (or a Sarvalaghu)' The correct reading seems to be *urado* and not *urago* Others define it as one where the 9th and the 12th Matrās are represented by short letters *urado* means a Caturmatra which has a Dvimātra in the middle, i e, either a single long letter or two short ones See *H* 3 69, *Kd* 2 20, *P* 4 43

3 1　A love-lorn lady is here compared with the young crescent moon, who is lovely yet thin and slender

4　'In Visloka the 5th and the 8th (Matras) are represented by short letters' This means that the second Caturmātra is a Madhyaguru or a Sarvalaghu See *H* 3 67, *Kd* 2 19, *P* 4 44

4 1　The meaning is not sufficiently clear

5　The definition of Citrā is not correctly reproduced in our ms Perhaps we may read *pancatthanamama lahu nam citta* 'Citrā has the 5th, the 8th and the 9th Mātrās represented by short letters' See *H* 3 68, *Kd* 2 20, *P* 4 45

5 1　The heart of a love lorn lady is said to be evaporated like the water lying in the small impression on the ground made by a cow's hoof See above ch I 5 2 for a similar idea

6　If the 9th (Matra, together with the 10th) is represented by a long letter it is Upacitra See *H* 3 66, *Kd* 2 20, *P* 4 46

6 1　The dark clouds, the rain-bows, the flashes of lightning and white cranes all appear as if they are the art-drawings drawn with different gems by Madana, the god of love What is *mana* ?

VI UKTĀDIVIDHI

1　So far the Skandhakajati (i e, the Gathā and others), the Galitakajāti the Khañjakajāti, the Śirsakas and the Magadhajāti are defined and illustrated Hereafter Svayambhu proposes to define and illustrate Uktā and the others It is noteworthy that Svayambhu treats the metres of the 26 classes like Uktā, Atyuktā etc, as Prakrit metres, and what is more, defines them with the help of the five Mātrā Ganas mentioned above in ch I v 2 above and not with the Aksara Ganas as is done by others by whom they are regarded as Varna Vrttas I shall explain the definitions according to Svayambhu s way, but shall also give the formula in the terms of the Aksara Ganas for easy comprehension

2　'The metres like the Ukta, which begin with a single letter in their Pada and end with 26 letters in a Pāda, are made with all short and long letters, have 4 Padas as a rule, and have a pause after the first half The expression *saalalahūguruaim* means that in these metres the letters whether short or long must be employed according to directions, and that a long letter cannot be substituted by two short ones and vice versa, as was permitted in the case of the earlier metres In short, these are Varna Vrttas and shall be defined with the help of

certain definite types of Matra Ganas and not with that of the Matrā Ganas in general So in each case Svayambhū will mention the Caturmātras and other Ganas of a particular type and will not merelv say Caturmatras or Pañcamātras or so

3 'The Ukta is formed with a single letter (in its Pada), the Atyukta with two letters the Madhyama with three, the Pratisthā with four and the Supratisthā has five letters (in its Pāda) '

3 1-5 These are the illustrations of the varieties defined in v 3 Hemacandra, Jayakīrti and Prakrta Pingala define all the four varieties of Atyuktā and all the eight of the Madhyamā Jāti Svayambhū defines only one (containing both long letters) of the Atyukta and only three of the Madhyamā Jāti The latter are those that contain a Sagana, a Ragana and a Yagana respectively He does not give any specific names to these three as is done by Hemacandra and others It is true, however, that there is no agreement about their names among them

4 Two long letters and three Trimatras each ending in a long letter— these are the Amsas of the Nārācaka' (*ta-ra-la ga*) See *H* 2 78, *Jk* 2 70

4 1 'A few elephants move about with their temples pierced by shafts, attacking the unassailable enemy, etc'

5 'If the order (mentioned in the last metre) is reversed it is called Samānikā' This is a peculiar definition of Samānikā Usually Samānika is said to be the opposite of the Pramānikā in respect of the order of short and long letters and its last letter is short, but Svayam bhu thinks that Samānikā is the opposite of the Nārāca, which means that the last letter in Samānika is not short but a long one Thus in the *Samanika* we have three pairs of long and short letters and two long letters at the end (i e, *ra ja ga-ga* instead of *ra-ja-ga-la*) For an almost identical wording, but with a different signification see *Kd* 4 18 Also see *H* 2 83, *Jd* 5 3 etc

5 1 'Look at these lotuses, visited by swarms of fish, awakened by the rays of the sun and covered with impassioned bees'

6 'Citrapadā has three Caturmatras, of which the first two have a long letter at the commencement, while the last one consists of all long letters' *anga-gaara is* one whose 'body' consists of long letters (*bha-bha-ga-ga*), cf *H* 2 75, *P* 6 5 Virahānka at *Vjs* 5 11 and Jayakirti at *Jk* 2 67 call this metre by the name Vitāna

6 1 'In the grove of the heated mountain a branch of the Kimsuka tree

moves to and fro and looks as if it were the lolling tongue of the thirsty mountain' The word *kuñjaie* in the first line is wrong, it ought to be *kuñje*

7 'The four Trimatras which contain their short letter respectively at the end, at the beginning, at the end and at the beginning make a Mānavaka' (*bha-ta-la-ga*) See *H* 2 77, *P* 6 4, it is called Manavaka-krīḍitaka at *Vjs* 5 12 by Virahānka

7 1 'Look at this mass of clouds or is it the dark jaw of Kāla with its fangs in the form of the moving cranes eager to devour a multitude of travellers'

8 The definition of Brhati is missing, it is *na ia-ra* See *H* 2 89

8 1 'The lovely Kadamba trees have blossomed, the black bees are humming Being struck with the fragrance (of the Kadambas), the travellers have fainted and fallen on the ground'

9 (Four) Trimatras the first two with a short letter at their end, the third with all short letters and the fourth with a short letter at the beginning make a Halamukhi (*ra na sa*) See *H* 2 90 P 6 8 and *Kd* 2 20

9 1 'Your breasts are heavy and firm, you are slender in your waist Oh daughter go gently (otherwise) you will only be broken in no time

10 Bhujagasisusrta is said to consist of two Sanmatras the first containing all short and the second all long letters (*na-na ma*) See *H* 2 91, *P* 6 7 It is called Bhujagasisubhrta by Kedāra at *Vr* 3 21 and Madhukarikā by Bharata at *Bh* 16 18

10 1 You wander oh noble one being slim how indeed you sustain with effort your heavy breasts on your (slender) waist owing to the pride of the support which you claim from your three wrinkles (on the abdomen)'

11 The definition of Panktika is missing, (*ra-ya-ja ga*), see *H* 2 108 It is known as Mauktika to Jayakirti at *Jk* 2 93

11 1 That person who always develops affection, who is desired whose name and body are good, who is dear, clever and long-lived, is not to be found in every man's house See *Uttararamacarita* I 39

12 This again is Matta in prosody which ends in two long letters and has four long and four short letters in succession (at the commencement)' *gaddhi* is *ga abdhayah* and *laddhi* is *la abdhayah, abdhi* is four (*ma-bha sa ga*), see *H* 2 107, *P* 6 13

12 1 'I fancy that the flashing circlet of lightning in the centre of a cloud on the opening night of the rainy season is as it were the heart of that cloud trembling through fear of the sharp winds of the summer heat' Perhaps read *gimhumha* in the last line and cf ch I 5 3 above for a similar idea

13 'Four Trimatras, each ending in a short letter and two long letters (after them) (make a Pada) of Mayurasarini' (*ra-ja-ra-ga*), see *H* 2 111, *P* 6 12, *Kd* 4 23

13 1 "Look, oh shy one, at the peaks of the Vindhya mountain, inhabited by intoxicated elephants, rubbed against by a mass of clouds and (looking) eager to reach the sun and the moon'

14 The wording of the definition is not clear, it probably means that Upasthita contains three Caturmātras, the first having all long letters and the next two having a long letter at their end, followed by a Tri matra which has a short letter at its commencement So perhaps read *ca* for *gā* in the first line and *to* for *ta* in the second (*ta ja-ja-ga*), see *H* 2 120, *P* 6 14

14 1 'The sky is seen overcast with clouds, (so are seen) the flashes of lightning and the rain-bow The lovely days bring eagerness even to (the minds of) those who have their beloved one by their side' See *Meghadūta* v 4

15 'That is Rūpavati or Rukmavatī which has three Caturmātras, the first having a long letter at the beginning, the second having two long letters and the third having a long letter at the beginning, followed by two long letters at the end' (*bha-ma-sa-ga*), see *H* 2 113, P 6 11, *Virahanka* at *Vjs* 5 18 calls it Campakamāla, but it is known as Puspasamrddhi to Bharata at *Bh* 32 227 and as Subhāvā to Hemacandra who mentions it as an alternative name in his commentary on *H* 2 113

15 1 'Sandal-paste, moon-light, wine, notes of the cuckoo, camphor, lotus and the lute, all these give pleasure to men (when they are at home, but) they give pain to them when they are on a journey"

16 'There are four Caturmātras in the Pāda of a Panava, which respectively have the long letter at both the places, at the commencement, at the end and in both places' (*ma-na-ya-ga*), see *H* 2 110, *P* 6 10, Bharata calls this Kuvalayamāla at *Bh* 16 20

16 1 The description is of the Mākanda trees covered with fresh blossoms and crowded with the warbling cuckoos, but the last two lines which contain some Rūpaka are not very clear

17 'That is Śuddhavirātika in which there are five Amsas, namely, four Trimātras and a Caturmātra which precedes them and contains all long letters, while of the Trimātras the first has a long letter at the beginning, and the last three have it at the end In prosody it is pleasing to all people' (*ma-sa-ja-ga*), see *H* 2 109, *P* 6 9, *Kd* 4 24

17 1 'It seems as if the cloudy sky is falling down crying being pierced with a fierce lance of lightning by the wrathful king viz, Rainy Season armed with a bow, namely, the rain-bow'

18 'Dohaka (Pāda) is formed with four Caturmatras the first three of which have the long letter at the beginning while the last one has all long letters' *titthihia vaavva* 'Now Tristubh is to be defined' Such introductory sentences regularly occur in the portion of the chapter that is given earlier, but it occurs only here that is in the Purvabhāga (*bha-bha bha ga*), see *H* 2 130 *P* 6 18 *Kd* 4 29

18 1 'Look how Grisma (Summer) who is ambitious (to rule), is killed with vollies of arrows in the form of streams of shower by the Rain-god, who is a good friend of Mahendra (Lord of the gods) and mounted upon the elephant of the cloud'

19 'Five Trimātras each with a short letter at its end followed by a long letter at the end —Such are the Amsas of Nissrenikā' (*ra ja-ra-la-ga*), see *H* 2 144, *P* 6 25 *Kd* 4 31 In all these places the metre is called Śyeni or Śyenika, but the name Nissrenika is mentioned by Hemacandra in his commentary on *H* 2 144 and ascribed merely to *Anye* Jayakirti at Jk 2 102 calls it merely Śreni which is nearer to Svayambhu's Nissrenikā

19 1 'Look, oh shy one this flashing lightning, which is cutting short the life of travellers shattering the peaks of mountains and lolling its tongue like a Siñcana (bird)'

20 'Bhramaravilasita has two Sanmatras the first having all long letters and the second having the long letter at the commencement followed by a Caturmatra at the end in which the long letter is the last of all (*ma-bha-na-la-ga*), see *H* 2 138, *P* 6 21, *Vjs* 5 23

20 1 In the rainy season a circular mass of clouds is gracefully moving with water spread out all over it, who indeed has held this clay-pan with its mouth turned upwards and filled with black ink?

21 'In Svagata there is a pair of Trimatras and a pair of Caturmatras each of the former ending in a short and each of the latter in a long letter followed by a long letter at the end of all' *e* in the first half is short,

ıt ıs dıfficult to ınterpret the second lıne properly though the mean ıng ıs clear (*ra-na-bha-ga ga*), see *H* 2 141, *P* 6 29, *Kd* 28 At *Vjs* 4 19 thıs metre ıs called Parınandıta

21 1 'Look, the flash of lıghtnıng movıng about the dark cloud appears as ıf ıt were a streak of flamıng fire, now vısıble and now ınvısıble, on the summıt of a mountaın whıch ıs almost burnt out'

22 'Rathoddhata has (ın ıts Pāda) three Trımātras the first two havıng a short letter at theır end, followed at the thırd place by a Caturmātra whıch, and also the last Trımatra, have a long letter at theır end' (*ra na-ra-la-ga*), see *H* 2 141, *P* 6 22, *Kd* 4 27

22 1 The sky ıs conceıved as a house full of darkness due to clouds, but the ıdea ın the second half ıs not ıntellıgıble

23 'In Subhadrıka there are three Trımātras, each havıng the short letter at the begınnıng, whıch come after a Pañcamātra whıch has all short letters' (*na-na-ra-la-ga*) see *H* 2 143 *Kd* 4 30 In both these places the metre ıs called Bhadrıkā

23 1 "See how the crescent moon restıng on the edge of a fresh cloud looks attractıve as ıf ıt were the fang of the great Hog ın the form of the sky, at the end of the world, havıng the colour of a whıte lotus stalk'

24 They call ıt Ekarūpa when there are a Sanmātra wıth all long letters, two Caturmātras, the first wıth a long letter at the end and the second havıng ıt ın the mıddle, and a paır of long letters (ın a Pada) ın succession' (*ma sa-ja ga ga*), see *H* 2 146 *Jk* 2 113 (where, however, a Yatı ıs mentıoned after the 6th letter) It ıs also called Manı at *Jk* 2 96 (when no Yatı ıs mentıoned)

24 1 The fresh folıage of the red Asoka ıs here fancıed to beacon to the other trees that they should gıve up lamentıng sınce the Sprıng shall enlıven them also The wordıng, however, ıs not clear

25 'In Vātormı there are three Caturmātras, the first two havıng all long letters and the thırd havıng ıt at the end, then a Pañcamātra wıth a long letter ın the mıddle and a long letter followıng ıt, ın successıon' (*ma-bha ta-ga-ga*), see *H* 2 136, *P* 6 20, *Kd* 4 37

25 1 The stanza ıs unıntellıgıble

26 'Two Caturmatras each contaınıng all long letters and two Pañca mātras each havıng a short letter ın the mıddle, followed by a long letter at the end (of the Pāda) make a Śālını' The wordıng of the second lıne ıs doubtful (*ma-ta-ta ga ga*), see *H* 2 135, *P* 6 19, *Kd* 4 36 Also *Vjs* 5 22

SVAYAMBHŪCCHANDAS

I UKTĀDIVIDHI

This chapter is the continuation of Ch VI of the Purvabhāga In the ms of the Purvabhāga we have nine metres of the Tristubh Jāti and there the ms ends abruptly and the present ms, the first 22 folios of which are missing begins with Vidyunmālika We have only the illustration, for the definition (*na-ra-ta ta ga*) cf *H* 2 209

1 'The (six) Trimatras the first two of which end in a short letter each, the last three begin with it, while the middle one contains all short letters, make a (Pada of a) Rucira' (*ja-bha-sa-ja-ga*), cf *H* 2 198, *P* 7 2, *Kd* 4 60

1 1 'The unfortunate lovely woman in the form of the sword, bedecked with pearls and having her limbs smeared with elephant's rut is crying as it were, (after rolling) on the ground freely raising her voice owing to the humming of the bees that had gathered there (owing to the rut) when her good master had fallen (in the battle)' The words *latthiā* (a stick and a lovely woman) and *abhaggia* (unbroken and unfortunate) are intended to be *slista*

2 'If in (each of) the Padas there are enmployed four Caturmātras, the first and the third of which have their long letter at their end, while the second and the fourth have it in their middle, and are followed by a long letter at the end, the metre is called Nandinī' (*sa-ja-sa ja-ga*), cf *H* 2 210 and *P* 8 7, who call it Kanakaprabha, while Vr (3 69) knows it as Mañjubhāsini In his commentary Hemacandra mentions three other names for it viz, Jaya (cf also *Jk* 2 159), Manovati and Sumangali but Bharata, 32 151, knows it as Vilambita

2 1 'When I look at you, my mind does not arrive at a decision as it entertains a doubt Could this be the moon?, but he does not shine by day, could he be Ananga? But his bow is made of flowers' This is an example of the Sandeha Alamkara Vv 3-12 describe 10 metres of the Śakvari Jati which have 14 Aksaras in each of their Padas

3 'In the Vasantatilaka metre there are four Caturmātras followed by a Pañcamātra, of the Caturmatras, the first has all long letters, the second has it in the middle, while the third and the fourth have it at the end The last, i e, the Pañcamatra, has its short letter at its commencement' (*ta-bha-ja-ja-ga-ga*) cf *H* 2 231, *P* 7 8, *Kd* 4 62 *Vjs* 5 31 knows it only as Simbhonnatā, but Kedāra *Vr* 3 75 knows

this name and two others namely, Uddharsinī and Madhumādhavī also Karnotpalā and Śobhāvatī are two more of this same metre which are found at *Vr* 3 75 2-4

3 1 The author of the illustration is doubtful, the name Vijjā is later changed into Divākara in the added footnote 'Your hand, having the beauty of the delicate interior of an erect lotus and possessed of a fore-arm covered with the hair standing on their end owing to the touch of the breasts of the beloved, brings honour, gifts, terror and enjoyments respectively to friends, Brahmins, enemies and sporting damsels'

3 2 The blue lotus placed on the ear, when tinged with the red colour of saffron on the cheek as it repeatedly touches it, and affected by the whiteness of eyes of the girl, is fancied to be the knob of Cupid's arrow made with the three gems, namely, the blue sapphire, the pearl and the red ruby

4 'Two Pañcamātras, the first with a short letter at the end and the second with all short letters, placed between two Sanmātras, both of which have all long letters, make a (Pāda of) Asambādhā' (*ma-ta-na-sa-ga-ga*), cf H 2 230, *P* 7 5, *Kd* 4 64

4 1-2 Both the illustrations are vulgar descriptions of a girl's sexual enjoyment

5 'That is Nandimukhī, in whose (Pāda) there are (in succession) two Trimātras both containing all short letters, two Pañcamātras both having a short letter at their end, and two long letters' (*na-na-ta-ta ga-ga*) *H* 2 224 and *Jk* 2 170 know this metre as Vasanta though Hemacandra mentions the name Nandimukhī also in the commentary Pingala and others do not notice it at all

5 1 'The hair stand on their ends, drops of perspiration trickle down, the lower lip throbs, talkativeness decreases, the mind becomes shaky and the eye becomes fixed Thus do various sweet emotions take place when the lover is sighted'

6 'That is Aparājitā where (in a Pāda) there occur (in succession) a Sanmātra with all short letters, a Pañcamātra with a short in the middle, a Caturmātra and a Trimātra both having a long letter at their end' (*na-na-ra-sa-la-ga*), cf *H* 2 220, *P* 7 6, *Kd* 4 65

6 1 This is a Rūpaka where the body of the beloved is conceived as a lotus-pond, having hands and face as its lotuses which are endowed

with stalks namely the arms and the neck, where the eyes are the blue lotuses, the breasts are the swans, the black hair are the black bees and (the loveliness of) the Nitambas is the water

7 'Praharanakalikā has two (groups of) seven (letters), each having its long letter at the end (*na-na-bha-na-la-ga*), cf *H* 2 222, *P* 7 7, *Kd* 4 66, *Vr* 3 73 All these works call the metre by the name Praharanakalitā, while *Jk* 2 173 alone calls it Praharanakalikā It is difficult to say what Svayambhū intended

7 1 'Avoid journey in this rainy season, oh Lover, enjoy my beauty which resembles the lovely sands of the Ganges My heart is unable to bear separation even for a moment like a drop of water placed on the edge of a blade of grass'

8 'It is called Karimakarabhujā in Prosody, when there are (in succession) a pair of Sanmātras, the first having all short and the second all long letters in them, then a Pañcamātra and a Trimātra, both having their short letter at their commencement' (*na-na-ma-ya-la-ga*), cf *H* 2 223 Karimakarabhujā is also the name of a Mātrā Vrtta which has a pair of Caturmātras in each of its four Pādas, see below 7 9

8 1 Here as in 6 1 above we have a Rūpaka, but here it is the battle-field that is considered as a lotus-pond where her brave lover is supposed by a girl to be sporting Its water is the blood of the enemies, the elephants are its sharks, horses and banners the birds, the mass of umbrellas the foam, the severed heads of warriors the lotuses and long lines of swords the fish'

9 'A pair of long letters coming after twelve short ones makes (the Pāda of) Upacitra' (*na-na-na-na-ga-ga*), cf *H* 2 234, *Jk* 2 177 No other author notices this metre, though we find it at *Vr* 3 77 5 under the name Supavitra, with a Yati at the 8th The feminine name Upacitrā is that of a Mātrā Vrtta which belongs to the class of the Mātrāsamaka and others See below *SbP* 5 6 (p 118) Svayambhū's illustration is quite unintelligible

10 'Laksmī is that metre where, the 5th, the 9th and the 12th places are filled with short letters (all others being long)'' (*ma-ra-ta-ta-ga-ga*) cf *H* 2 225, at *Jk* 2 166 it is called Candraśālā It is not mentioned by others

10 1 The vast sky is conceived as a forest, which is burnt by the wild fire namely, the sun, in which there are flaming sparks namely, the

twilight, and small heaps of ashes in the form of the constellations, which is hard to extinguish and where there is a small piece of burning wood emitting smoke, namely the comet

11 'When short letters are used to fill up the 5th, the 10th and the 13th places (in a Pāda), it is Jyotsnikā' (*ma-ra-ma-ya-la-ga*), cf *H* 2 22?, where a Yati is mentioned after the seventh letter

11 1 The sky is here conceived as a large tree, whose branches are the quarters, flowers the stars, the ripe fruit the rising sun, the resting bird the moon, and the slowly departing bees are the patches of (retiring) darkness

12 'A Ṣaṇmātra with all long letters, two Pañcamātras each with its short letter in the middle, a Caturmātra and a Trimātra, both having their long letter at the end (make the Pāda of) Jayā' (*ma-ra-ra-sa-la-ga*), cf *H* 2 226, where a Yati is mentioned after the seventh letter

12 1 On seeing the white reflection of the approaching Krsna in her pearl necklace, Rādhā thought that Balarāma was coming and so felt shy, Krsna saw the source of the error and was amused The complexion of Krsna was dark, but in the pearls it appeared white On the other hand Balarāma was white in complexion

13-19 These stanzas define seven metres of the Atiśakvarī class which have 15 letters in their Pādas

13. 'There are (in a Pāda) two Pañcamātras both having a short letter at their commencement, coming after a pair of Ṣaṇmātras, the first of which contains all short and the second all long letters in it, such indeed is Mālinī whose Pādas are attractive to the minds of the people' (*na-na-ma-ya-ya*), cf *H* 2 246, *P* 7 14, *Kd* 4 72 Bharata (*Bh* 16 70) calls it Nāndīmukhī and this is noticed by Hemacandra in his commentary

13 1 The orb of the rising moon is imagined as if it were the sandal smeared white cheek of the damsel namely the Eastern Direction, or her crest consisting in a leaf of the Ketaka flower or her ear-ring made of ivory

14. 'When there are two Pañcamātras, the first having all short letters and the second having it at the commencement, then two Caturmātras each having a long letter in its middle, and finally a long letter (in a Pāda), it is called Upamālinī by good poets' (*na-na-ta-bha-ra*), cf *H* 2 248, where a Yati is mentioned after the eighth letter, as in the Mālinī

14 1 The stanza contains a request from a crest-fallen lady to her lover, conveyed through the Dūtī

15 'But if there are four Pañcamātras, the first having all short letters the second having it at the beginning and the last two having it at the end, followed by a long letter at the end (of the Pāda), it is called Candroddyota' (*na-na-ma-ra-ra*) cf *H* 2 247 where a Yati is mentioned after the eighth letter

15 1 'Look how the digit of the young moon slightly reddened by the evening twilight and resting on (the edge of) the dark cloud, (occasionally) brightened up by the flashes of lightning, appears as if it were the blood-moistened fang eager to devour the world, in the dark mouth of Death with its tongue lolling out' The flash of lightning is the lolling tongue

16 'It is Tonaka, when there are seven Trimātras, each having a short letter at its end and then a long letter, (in a Pāda)' (*ra-ja-ra-ja-ra*), cf *H* 2 254 It is called Mahotsava at *Jk* 2 190

16 1 The stanza describes the attack of Rāvana's army of Rākṣasas against the monkeys (of Rāma) and seems to be from a poem on the theme of the Jaina Rāmāyana, whose author is said to be Nāgaha

17 Śaśikalā has (in its Pāda) 14 short letters followed by a long one (*na-na-na-na-sa*), cf *H* 2 243 *P* 7 11, *Kd* 4 68 Pingala calls it Candrāvartā and this is noticed by Hemacandra in his commentary

17 1 'Whom indeed does the beauty of the autumnal days not attract when there are a number of lakes having open day and night lotuses surrounded by a hovering swarm of bees attracted by their fragrance and when the surface of the earth is white-washed with the moon's rays'

18 '(The same Śaśikalā becomes) Maniguṇanikara, when a Yati is observed at the end of the eighth letter' This is one of the few places where a Yati is mentioned by Svayambhū See *H* 2 245, *P* 7 13, *Vj* 3 80

19 'When at the end of Vidyunmālā two Pañcamātras each having a short letter in the middle and a long letter are added, it is (called) Citrā' (*ma-ma-ma-ya-ya*), cf *H* 2 249, *Jk* 2 193 gives Maṇḍūkī as its alternative name Hemacandra notices this as well as the other name Cañcalā in his commentary

19 1 This is a description of the Rainy season, the speaker shows concern

about the safety of the travellers who are away from their dear ones, in the fashion of the conventional ideas of the Sanskrit poets

20 Hereafter Svayambhū defines six metres of the Asti class which have 16 letters in their Pādas The first is Pañcacāmara, its Pāda has eight pairs of a short and a long letter *Jk* 2 203 defines this metre among the Sanskrit metres, but mentions it also under the name of Mahotsava at *Jk* 6 31

20 1 'The stanza contains a description of the forest grounds, which emit a fragrance when moistened with the first drops of rain, which are covered with a large mass of sprouts rising from the bulbous roots, which are darkened with swarms of black bees greedily hovering around the Śilīndhra flowers, being maddened with their fragrance and which thus cause pain to the travellers (separated from their beloved ones)

21 'It is Citraśobha when there are eight Trimātras (in a Pāda), each having a short letter at its end' (*ra-ja-ra-ja-ra-la*), Hemacandra does not mention this metre The only other author who defines is that of the Prākrta Paingala at 2 172 under the name Cañcala

21 1 The stanza describes a warrior who is capable of as it were sporting on a battlefield where a fierce battle is raging

22 'Seven Trimātras, each with a short letter at its end, followed by two long letters at the end, (make the Pāda) of Citra' (*ra-ja-ra-ja-ra-ga*), cf *H* 2 279 This is identical with the last except that we have here a long letter at the end instead of a short one

22 1 'The Rākṣasas in the form of the Rain clouds fiercely frowning owing to the rainbows, showing their uneven rows of teeth, namely the departing swans, possessed of lolling tongues of the lightning flashes, are running at the poor travellers (separated from their beloved mates)'

23 Six 'Trimātras, the first having its short letter at the end, the second and the third having it at the commencement, and the last three having all short letters in them, with a long letter (at the end) (make the Pāda of the) Gajavaravilasita' (*bha-ra-na-na-na-ga*), cf *H* 2 271, *P* 7 15, *Vr* 3 85 All the three give the name as Rsabhagajavilasita, while Hemacandra mentions Mattagajavilasita as another name of it in his commentary

23 1 'The skies are as it were crying aloud through the thunder of the cloud, shedding tears of big rain-drops and saying Where have you

gone, oh Grīsma (Summer), dear friend of the Spring, who had caused the lotuses to open in the lakes and had allowed a free play to the bright rays of the sun and the moon ?"

23 2 The description seems to be of the ocean at the time of its being churned with the churning staff of the Mandara mountain

24 'Two Sanmātras, the first with all long letters and the second having a long letter at its commencement, two Pañcamātras, the first with a short letter and the second with a long one at their beginning, and a long letter (at the end) make (the Pāda of) the Madanalalita, in Prakrit prosody' (*ma-bha-na-ma-na-ga*), cf *H* 2 275, where, however, a Yati after the 4th and the 10th letters is prescribed

24 1 A traveller is here described as having fainted on seeing the amorous behaviour of a loving couple on a swing and remembering similar sports of his beloved

25 'He calls that Acaladhrti when it has all short letters in its Pāda' (*na-na-na-na-na-la*), cf *H* 2 269, *Kd* 4 79 Pingala 4 48, calls it Gītyāryā

25 1 The stanza describes the sporting dalliance of the beloved

26 'Prthvī is that metre in which there occur (in succession), four Caturmātras, the first and the third of which have a long letter in their middle, while the other two have it at the end, a Pañcamātra and a Trimātra, both having a short letter at the commencement' (*ja-sa-ja-sa-ya-la-ga*), cf *H* 2 287, *P* 7 17, *Kd* 4 83 It is called Vilambitagati by Bharata at *Bh* 16 84, Even Utpala mentions this latter name in his commentary on *Brhatsamhitā* 103 16

26 1 This is a Rūpaka where a young lady is conceived as a river in the autumn, with her palms as the red lotuses, with her face as the bright moon, eyes as the blue lilies, tresses as the black bees hovering around, breasts as the Cakravāka birds and the deep navel as the deep parts of the river-bed

27 'It is Śikharinī when it has (in its Pāda) a Pañcamātra with its short letter at the beginning, a Sanmātra with all long letters, two Pañcamātras, the first with all short letters and the second with a short letter at its end, and a Caturmātra which has a long letter at its end (in succession)' (*ya-ma-na-sa-bha-la-ga*), cf *H* 2 286, *P* 7 20, *Kd* 4 82

27 1 '(Even) imprisonment in the midst of wise men, or a long sojourn in a mountain cave, or even a sport with a venomous serpent is to be preferred, but not even rulership in the company of wicked followers'

28 'Mandākrāntā (has in her Pāda) two Sanmātras of which the first contains all long letters while the second has its long letter in the beginning, (followed by) three Pañcamātras, each having a short letter at its commencement' (*ma-bha-na-ta-ta-ga*), cf *H* 2 290, *P* 7 19, *Kd* 4 80

28 1 'The wife of the heartless traveller having decided to die at the sight of a rain-cloud, places a string of lovely Punnāga flowers with bees hovering around it on her (pearl) necklace, a Mālatī flower in her hair, and a single Kadamba blossom on her ear' The idea is that the sight of these flowers is most painful to a separated lover, cf Mālatī-Mādhava III 12 for a similar idea

29 This (Mandākrāntā itself) is Hāriṇī when it has at its end two Pañcamātras, each with a short letter in its middle (in place of the last two Pañcamātras of the Mandākrāntā)' (*ma-bha-na-ma-ya-la-ga*), cf *H* 2 292, the metre is not noticed by other writers

29 1 'The day-lotus awoke on seeing the rising sun in the early morning and having an opportunity at it were laughed at the moon who had grown gray How can there be any glory for him who is fault-finding (or shining at night), who has not got all the arts or (digits), who has an empty purse (or who lives in the sky), who is consumptive (or who wanes) and feeble, and is always crooked towards his friends (or towards the sun) The words in the last two lines are double meaning, one applicable to a man and the other to the moon The day lotus opened up all its grand beauty for the rising sun, but merely scoffed at the presumptuous moon who was losing all his lustre in the morning

30 'In a Vaṁśadala there are all (i e , six) Trimātras with a single Caturmātra at the end of all, of the Trimātras, the 1st and the 5th have a short letter at their end, the 2nd and the 3rd have it at their beginning, while the 4th and the 6th have all short letters in them The Caturmātra has the long letter at its end' (*bha-ra-na-bha-na-la-ga*), cf *H* 2 288, *P* 7 18, *Kd* 4 84 All these works know it by the name Vaṁśapatrapatita, though Hemacandra notes the name Vaṁsadala in his commentary

30 1 'In the spring the southern breeze, having come in contact with fragrant flowering trees, laughs and challenges as it were, all youthful persons, (saying) let us bet keeping Mountain Malaya as our umpire, as to whose lovely fragrance is more acceptable (to young damsels)'

31 'Some call this metre by the name Vamśapatralalıta' The correct name seems to be Vamśapatrapatıta, the Prakrıt form beıng *Vamsa-vattapalıam-padıam* as seen from the last lıne ın the ıllustratıon

31 1 'A Cātaka bırd does not care to have the ample water ın the lakes and lotusponds, though ıt ıs sweet, cool, clear and filled wıth blue lotuses as also wıth the sweet notes of water-bırds, but he ıs very happy to lıck even a sıngle drop of water sent by the lord of gods (ı e, of the raıns), though ıt has fallen on the blade of a bamboo-leaf'

32 'Two Sanmātras both contaınıng all long letters, preceded by a Pañcamātra whıch ıs full (ı e, ıs the longest and so contaınıng all short letters), and followed by two Pañcamātras, both havıng a short letter at theır commencement, make (the Pāda of) Padma' *Paguna* 'excellent' ıs used both ın the sense of 'the longest' of all the Pañcamātras, and also ın the sense of 'leadıng' Solve *pragunaḥ prathamam vartamānaḥ pagano yayoh tau davu sanmātrau* (*na-sa-ma-ta-ta-ga ga*), cf *H* 2 294, where Hemacandra mentıons a Yatı after the 6th and then after the 10th letter

32 1 Thıs ıs a vulgar descrıptıon of a gırl's dallıance

33 'That (Padma) ıtself ıs Rohınī when each of the last two Pañcamatras ın ıt has a short letter ın ıts mıddle (ınstead of at the begınnıng)' (*na-sa-ma-ma-ya-la-ga*), cf *H* 2 295 where a Yatı ıs mentıoned after the 6th and the 10th letters

33 1 The meanıng of the stanza ıs not very clear

34 'In the Pāda of Harınī there occur (ın successıon) a Pañcamātra wıth all short letters, a Sanmātra wıth all long letters, three Caturmātras, the first havıng all long letters, the second and the thırd havıng a long letter ın theır mıddle, and finally a long letter' (*na-sa-ma-ra-sa-la-ga*), cf *H* 2 293, *P* 7 16, *Kd* 4 81 Bharata at *Bh*. 16 78 calls ıt Vrsabhalalıta, whıle Utpala on *Brhatsamhıtā,* 103 10 calls ıt Vrsabhacarıta All except our author and Bharata mentıon the Yatī after the 6th and the 10th letters

34 1 A lady explaıns to her frıend how all external factors lıke southern breezes, moonlıght, sprıng, cuckoo's notes, musıc and sugar-cane juıce, even when combıned, do not please one as much as a lover wıth affectıonate talk does

35 'Bhāvākrāntā ıs that whıch has four long followed by four short letters, two Caturmātras, the first wıth a long letter ın the mıddle and the second havıng ıt at the commencement, and a Pañcamātra wıth a

short letter in the middle of it' The word *visamajaganā* is not rightly understood Perhaps the correct reading is *visama-caganā* 'having an uneven number of Caturmātras, i e, five', the first three covered by the four long and four short letters, the fourth and the fifth being *udara-guru* and *ādiguru* respectively (*ma-bha-na-ra-sa-la-ga*), cf *H* 2 291 The real name appears to be Bhārākrāntā and our ms often reads *va* for *ra*

35 1 A young girl compares her lover with the moon, the sun, the ocean, the fire, Indra, Śiva and Visnu, but finds some fault with each of them and so declares her lover to be incomparable owing to his possession of many good qualities The moon is crooked and has a dark heart (owing to the black spot), the sun's hands (rays) are fierce, the ocean is by nature a fool (*jadadhī-jaladhī*), the fire is without proper training (unrestricted in its march), Śakra is an outcaste (owing to his having a curse of Gautama) Hara has odd eyes (i e fierce and uneven i e three) and Hari is *Sagada* (having a *Gadā* and having a disease)

36 'When Mandākrāntā has six short letters in its middle (instead of the usual five), it becomes Citralekhā' For Mandākrāntā see above v 28 (*ma-bha-na-ya-ya-ya*), cf *H* 2 304, where it is called Candralekhā Beginning with this Svayambhū defines 11 metres of the Dhrti class, which have 18 letters in their Pādas

36 1 The slightly reddish digit of the moon on the second day of the first half of the month is imagined here as a fresh nail-mark left on the breasts, namely the while autumnal could, of the Lady of the evening twilight, by the sun, her lover, who had departed after sporting with her on the bed of the sky

37 'Candramālā is that where there occur (in sucession) six short letters, six long letters and two Pañcamātras, each having its short letter at the commencement' (*na-na-ma-ma-ya-ya*), cf *H* 2 307

37 1 'Look how a swarm of bees has left the garden and alighted on the lotus-like sole of a lovely girl, on hearing its humming, the anklet, however, murmured saying to bees, at it were, that they should not stay there which was its exclusive property, being greedy for the same' A swarm of black bees settled on the sole of a girl, she moved her feet to ward it off As a result of the movement the anklet gingled, the poet's fancy is based on this

38 'If two short letters are added at the end of the six Trimātras in the

Gajavaravilasita, it is called Bhramarapada' For the former see above v 23 (*bha-ja-na-na-na-sa*), cf *H* 2 309

38 1 'Whom would an autumnal night not please, when the dust (on the ground) is made to settle by water sprinkled by the clouds, when the lotus-ponds are full of sweet music owing to the humming of the hovering bees and when all quarters are whitewashed with the rays of the rising full moon?'

39 'A Sanmātra with all long letters, four Caturmātras of which the first and the third have their long letter at the end, the second has it in the middle and the fourth has all long letters, followed by a Pañcamātra which has its long letter at the end, make (the Pāda of) Śārdulalalita' (*ma-sa-ja-sa-ta-sa*), cf *H* 2 310

39 1 'Young brides who have eyebrows resembling the crescent moon, who have long eyes, whose soles resemble a fresh foliage of the red Asoka, whose lower lips are like the Bimba fruit, whose faces are broad and pleasing to the people like the moon and who have a full bosom, are not obtained by all without merit'

40 'They call it Kurangikā when there are (five) Caturmātras, with a Pañcamātra in the middle and a long letter at the end (of a Pāda) Thus we have first three Caturmātras, the first two having all long letters and the third having it at the beginning, then a Pañcamātra which has its long letter at its end, followed by a pair of Caturmātras both having their long letter in their middle, and finally a long letter at the end of all *madhya* is with reference to the whole line (Pāda) which has 7 Amśas in all, so that the Pañcamātra occupies the fourth Amsa (*ma-ta-na-ja-bha-ra*), cf *H* 2 311 Yati is mentioned by Hemacandra after the 5th and the 12th letters

40 1 This is a description of a trunkless head with its head-gear, moving about on the battlefield and resembling a lump of clay placed on the wheel of a potter

41 'If a single short letter is added at the beginning of Harinī it becomes Lalita' (*na-na-ma-ta-bha-ra*), cf *H* 2 308

41 1 The idea is somewhat like this The sky is the sword, it was darkened with the rust in the form of the rain clouds It was then whetted on the stone, namely, the sun's orb, by the iron-smith's wife, namely, the glorious autumnal day, the result of this was that the sword began to emit its rays as before

42 'If a Sanmātra is placed (instead of the usual Caturmātra), in the

middle of a Harinī, it becomes Harinīpada' The Sanmātra, of course, contains all long letters, like the Caturmātra in Harinī (*na-sa-ma-ta-bha-ra*), cf *H* 2 318

42 1 A lover meets his beloved after his return from a long journey, on seeing her very emaciated he asks her why it was so and she replies that it was her very nature He again asks her why she looks very gloomy and depressed to which she says that that was because of her constant household work She is thus trying to conceal her pain due to her separation from him, but when he finally asks her if she remembered him during his absence, she bursts into tears as she is unable to conceal her feeling any more and made no reply This was, however, more than a reply to the lover, who then embraces and kisses her

43 'Long and short letters, which are respectively four and six, followed by two Caturmātras each having its long letter in its middle and placed between two long letters make a (Pāda of the) Acala' *makaragrha* is *samudra*, i e, 4 and *rasa* is 6 *gamadhya* is to be taken twice, thus *gamadhya gamadhya due cā* (two *gamadhya* 'ca's between two 'ga's) (*ma-bha-na-ja-bha-ra*), cf *Vr* 3 94 8 where the metre is called Cala by Kedāra Hemacandra also calls it Cala at *H* 2 305

43 1 A trunkless head (not completely severed and hence) hanging in the air for long is fancied to be doing so as it would not descend to the battle ground which was filled with streams of blood nor could it rise up to the heaven since it was quite empty at that time, all the gods having come down to witness the battle !

44 'It is Kesara if after the (first) 11 letters (of the Acala), two Pañcamātras each having a short letter at its end and (finally) a long letter are employed' (*ma-bha-na-ya-ra-ra*), cf *H* 2 306

44 1 'A headless trunk has stood up on the battlefield (motionless) as if with satisfaction that hereafter it has not to look at the faces of bad masters, not to hear villain's words hard like bolt, and not to speak degrading words like 'give me' to misers' It had no eyes, nor ears nor the tongue as the head was severed !

45 'That is called Kusumitalatāvellitā in prosody when there are in it (in succession) five long followed by five short letters, then a pair of Pañcamātras each ending in a short letter and finally, two long letters' (*ma-ta-na-ya-ya-ya*), cf *H.* 2 302, *P* 7 21, the metre is called Candralekhā at *Vjs* 5 39 and Citralekhā at *Bh* 16 86

45 1 I am unable to understand the meanıng of the stanza clearly but ıt seems to be an attempt of a wanton woman to represent her mıschıevous deeds as though they were pıous ones

46 'Fıve short and sıx long letters (ın successıon) followed by two Pañcamātras each havıng ıts short letter ın the mıddle and a long letter at the end of all make (a Pāda of) Anangalekha' (*na-sa-ma-ma-ya-ya*) cf *H* 2 312

46 1 'We belong to the same class namely gold, so we are (both) equally great Why then has thıs ear-rıng got to her lotus-lıke soft cheeks? And look how I have been touched by her foot! The wretched gırl has no dıscrımınatıon Thus ındeed does the anklet cry out ın grıef to the people when ıt makes a gınglıng sound'

47 'That ıs the Śārdūlavıkrīdıta where there are (ın successıon), a Sanmātra wıth all long letters, three Caturmātras the first and the thırd of whıch have theır long letter at the end whıle the second one has ıt ın the mıddle, two Pañcamātras both havıng theır short letter at the end and lastly a Dvımātra consıstıng of a sıngle long letter' (*ma-sa-ja-sa-ta-ta-ga*), cf *H* 2 321, *P* 7 22, *Kd* 4 88

47 1 The stanza contaıns a descrıptıon of the large heap of the whıte bones of the demon Dunḍubhı lyıng on the Malaya mountaın whıch ıs darkısh ın colour The poet fancıes that the celestıals always thought that ıt was a peak of the whıte mountaın, ı e, Kaılāsa, brought there for the sake of buıldıng the great dam across the ocean by some powerful Monkey, when Rāghava had been ın those regıons for kıllıng the ten-headed demon Rāvana

47 2 The stanza attempts to gıve a reason why the young damsels do not become angry even when they have heard about the kıllıng of the god of Love by the three-eyed god Sıva It ıs gıven ın the latter half, but ıs not very clear

48 'That ıs Puspadāman where there occur (ın successıon) five long and five short letters, and three Pañcamātras each of whıch has ıts short letter at the commencement' (*ma-ta-na-sa-ra-ra-ga*), cf *H* 2 327 Read *muhalatīpaganā*, the ms has dropped the letter *la* Hemacandra mentıons the Yatı after the 5th and the 12th letter

48 1 'Kāma has resorted to young damsels, brıngıng wıth hım the sweet notes of the cuckoo mıxed wıth the hummıng (of the bees), the lovely Sınduvāra flowers, the blossoms of Punnāga and Aśoka, and lakes adorned wıth bloomıng lotuses and swans, that ıs why durıng separa-

tion from her there take place exhaustion, burning sensation, and want of appetite' Not very clear

49 It is Candrabimba, if after the 12th letter (in the Puspadāman) there occur two Pañcamātras, each of which has its short letter at its end, and a long letter' (*ma-ta-na-sa-ta-ta-ga*), it is known as Vañcita to *H* 2 328, where in the commentary even Vicita is mentioned as an alternative name At *Vr* 3 96 5 its name is given as Bimba In both these places a Yati after the 5th and the 12th letter is mentioned. *sūra* is the *sun*, i e, 12

49 1 'The Lady of the Sky, having put on a charming scarlet garment, namely, the slightly risen moonlight tinged with the twilight and studded with (the pearls of) planets and stars, has approached the refreshing Moon, leaving the sun who had grown old and shaky'

50 'Two groups of six letters, the first commencing with a short letter (the others being long) and the second ending with a long one (the others being all short), occur in the Rambhā and are then followed by two Pañcamātras each having its short letter in the middle, and a long letter (at the end of all)' (*ya-ma-na-sa-ra-ra-ga*), the metre is known as Meghavisphūrjitā to *H* 2 323, *Jd* 7 20, *Jk* 2 227, *Vr* 3 95 Virahānka at *Vjs* 5 41 knows it as Candrakānta, Utpala as Suvrttā (on *Brhatsamhitā* 103 7) and Pingala at *P* 8 18 as Vismitā In his commentary on *H* 2 323 Hemacandra says that the metre is called Rambhā by Svayambhū, while Jayakīrti mentions both the names, Rambhā and Meghavisphūrjitā

50 1 'A Cakravāka bird being distressed by separation (from his mate) at the moon-lit night, does not get rest in the beds of lotuses wafting sweet fragrance, as his mind is stricken with grief Thus separated from his beloved and crying piteously, he goes from one bank to the other, now diving, now rising up, in the waters (of the lake), where his own reflection had fallen' He often mistakes his own reflection in the waters for his beloved and so dives to meet her, but being disappointed, he rises up again

51 'This same becomes Chāyā if the two Pañcamātras associated with the (same) two groups of six letters (as in Rambhā) have their short letter at their end and are followed by a long letter' (*ya-ma-na-sa-ta-ta-ga*), cf *H* 2 325 Kedāra calls it Chāyā when we have a Bha Gana instead of the first Ta Gana, at *Vr* 3 96 9

51 1 The poet describes the influence of the Spring on even an old creeper

which is incapable of fruit-bearing and says how it amorously approaches the Āsādha tree which too is old The words *kohalī* and *Āsādha* are double meaning as explained in the foot-note

52 'Here again, if after the same twelve letters (i e, the two groups of six letters in Rambhā and Chāyā), there occur two Caturmātras each of which has its long letter in the middle, and a long letter (at the end), it is called Makarandikā' (*ya-ma-na-sa-ja-ja-ga*), cf *H* 2 324, also Vr 3 96 8

52 1 An elephant is described here as fainting after remembering how he had sported with his mate in a lovely forest in the autumnal season, while she was with him

53 'There are in Śobhā, six (letters) having a short as their first (the others being long), followed by seven which have a long letter as their last (the others being short), then two Pañcamātras each having its short letter in the middle, and a long letter (at the end)' (*ya-ma-na na-ta-ta-ga-ga*), cf *H* 2 338

53 1 The stanza contains a vulgar description of love-making by a young maiden

54 'It is Citramālā when there occur (in succession) four long letters four Pañcamātras, the first having its short letter at the commencement, the second having all short letters and the last two having a short letter at their end, and two long letters (at the end) (*ma-ra-bha-na-ta-ta-ga-ga*), cf *H* 2 339 It is called Suprabhā at *Vjs* 5 42 which name even Hemacandra mentions in his commentary

54 1 'Now hereafter, travellers will find it difficult to halt in this our village, because, just now, a young traveller sleeping at the temple of the goddess has begun to sing such a piteous song on remembering his beloved at the thunder of the clouds, that all the people in the village have their hearts moved to pity' He is thus a source of sleeplessness and will no more be tolerated

55 'That is Suvadanā in which there occur (in succession) two Caturmātras both containing all long letters, four Pañcamātras, the first and the third of which have their short letter at the commencement, the second has all short letters, while the last Pañcamātra has its long letter at its beginning, and finally a long letter' (*ma-ra-bha-na-ya-bha-la-ga*), cf *H* 2 334, *P* 7 23, *Kd* 4 90, Also *Vjs* 5 43

55 1 'Very few indeed are those that carry on their activities upto the end of their life in an unrestricted manner (whether they are appre-

ciated or not), the stream of the river Revā goes on constantly filling the ocean and the precincts of the Vindhya mountain even when the former, where it rests, is measureless and changeless showing the same amount of water though it is constantly filled'

56 'They call it Siddhi when there are nine Trimātras having in their midst a Caturmātra at the seventh place Of the Trimātras, the first and the fourth contain all short letters, the second, the third and the sixth have their short letter at their beginning, the fifth has it at its end, while the last three (which come after the Caturmātra), have their long letter at their end' (*na-ja-bha-ja-ja-ja-ra*), cf *H* 2 350, *Jk* 2 239 knows it as Citralatā or Campakamālikā, while Hemacandra in his commentary, also calls it Rucirā

56 1 The stanza contains a description of the autumnal nights

57 'In Sragdharā there are two Caturmātras both containing all long letters and five Pañcamātras of which all except the second have their short letter at the commencement, while the second has all short letters' (*ma-ra-bha-na-ya-ya-ya*), cf *H* 2 345, *P* 7 25, *Kd* 4 92, *Vjs* 5 45, *Vr* 3 99

57 1 This is a description of an elephant in rut going to a lake in summer for his bath

57 2 The god of love is supposed to move in front of the young ladies, ready to carry out the orders of their glances Compare Mammata, *Kāvyaprakāśa* X (under Anumāna Alankara)

58 If there are seven Caturmātras each with its long letter at the commencement, followed by a long letter at the end, it is called Madirā' (*bha-bha-bha-bha-bha-bha-bha-ga*), cf *H* 2 355, it is called Latākusuma at *Jk* 2 246 and *Kd* 4 93 and Sangatā at *Vjs*, 3 34 Hemacandra mentions the name Latākusuma also in his commentary

58.1. 'The swarm of the black bees darkened by the rut of the intoxicated elephants, impassioned, carried by the breezes from the south, looking dusky owing to the pollen of the Ketaka flowers and spreading their humming sound everywhere looks as if it were a volly of arrows discharged at the lovers by the God of Love'

59 'Where a Sanmātra with its (two) short letters in the middle and six Caturmātras of which the first, the third and the fifth have their long letter in the middle, while the other three have it at their end, occur (in succession), (it is Mardaka), indeed the Pādas of a Mardaka

are composed in this particular manner' (*bha-ra-na-ra-na-ra-na-ga*), cf *H* 2 353, *Vr* 3 100, *P* 7 26 It it called Viśuddhacarita at *Vjs* 5 46

59 1 'The fact that the ocean has entertained perpetual enmity with Vadavānala, that it has stayed for a long time happily with the Mrgalāñchana (the moon) and has given poison to Hara and nectar to other gods, can give pleasure only to the impudent, low-born and untrained persons' *lāñchana* means both spot and blot (on character) The narrow mind, fondness for low characters and partiality thus displayed by the ocean does not please good men

60 'If, on the other hand, the Sanmātra in the Madraka has a long letter at its end (the others being short), it is Lalita' (*na-ja-bha-ja-bha-ja-bha-la-ga*), cf *H* 2 358, it is called Aśvalalita at *P* 7 27 and also at *Vr* 3 101, *Jd* 7 26 and *Jk* 2 248 Hemacandra in his commentary says that sometimes a Ja Gana is substituted for the last Bha Gana in this metre, but in that case *Vjs* 5 47, calls it Hayalīlāgati

60 1 Seeing the face smeared with sandal paste placed in the cup of her palms by a love-lorn lady and her blue eyes on the face, the swarm of bees did not rest on it and went elsewhere, knowing for certain that blue lotuses resting on a white one and that again on a red one is an impossibility

61 'If a Manigunanikara is placed at the end of a Vidyunmālā, it is called Mattākrīdā' (*ma-ma-ta-na-na-na-na-la-ga*), cf *H* 2 359, *P* 7 28, *Kd* 4 96 For Manigunanikara see above 1 18 Vidyunmālā was defined in the lost portion of the manuscript

61 1 The stanza contains a description of the spring season and its glory of blossoming trees and creepers

62 'Eight Caturmātras make (the Pāda of a) Tanvī, of the eight, the first, the fifth and the sixth have their long letter at the beginning, the second and the eighth contain all long letters, the third and the seventh have all short, while the fourth has its long letter at the end' (*bha-ta-na-sa-bha-bha-na-ya*), cf *H* 2 365, *P* 7 29, *Vjs* 5 48

62 1 It is a sort of Anyokti on a Bāna (arrow), which though it is associated with a Guna (merit, string) suffers many indignities, when it comes in contact with the bent bow (resembling a crooked person)

63 'It is Krauñcapadā when a (Pāda of the) Manigunanikara is placed at the end of (a Pāda of the Rukmavatī' For Manigunanikara and Rukamavatī see above 1 18 and *P* 6 15 below (*bha-ma-sa-bha-na-na-na-na-ga*), cf *H* 2 372, *P* 7 30, *Kd* 4 99, *Vjs* 5 49

63 1 This also is the description of the spring and its lovely cool breezes

64 'That is Apavāha when it is made with the first three and the last three long letters, with all the intervening Caturmātras containing short letters' The intervening Caturmātras are five so that the short letters are twenty (*ma-na-na-na-na-na-na--sa-ga-ga*) see *H* 2 377, *P* 7 32, *Kd* 4 102

64 1 This is a description of a peak of the Malaya mountain in the spring season

65 'Eight long letters, ten short ones, a Pañcamātra with its short letter in the middle, a Caturmātra and a Trimātra, both having their long letter at the end, (coming in succession) make a Bhujangavijrmbhita' (*ma-ma-ta-na-na-na-ra-sa-la-ga*), cf *H* 2 376, *P* 7 31, *Kd* 4 101

65 1 Again we have a description of the spring with all its glory and how it affects the lovers in separation

66 'In Pipīdikā there are four more short letters (in the middle, than those in the Bhujangavijrmbhita), in Karabha there are nine more, in Panava fourteen more and in Mālāvrtta five more than the last' Thus we have 14 short letters at the centre in the Pipīdikā, 19 in Karabha, 24 in Panava and 29 in the Mālāvrtta Otherwise the metres are identical with the Bhujangavijrmbhita See *H* 2 385; the metres are not mentioned by any one else

66 1 and 4 Both the illustrations contain the description of the approaching winter (Hemanta) and a consequent request by the beloved to her lover to postpone his journey to distant countries

66 2 Svayambhū's illustration is defective as regards the number of short letters occurring in a Pāda, in the first we have 23 in place of 19 and this has led the author of the footnote on p 28 to remark *asyām* i e, *pipīdikāyām, nava-laghu-vrddhu,* thus making the number of short letters in Karabha 10 + 4 + 9 = 23 But as a matter of fact we have only 19 short letters in the 3rd and the 4th lines while in the 2nd line there are only 16 instead of the required 19 Perhaps read *thana-juam* in the first line and removing the word *kaḍhina* from it, put it before *kanira* in the second

66 3 In the second line the letter *la* from *saalabhuana-ala* is dropped in the ms So also the letter *ha* in *kahalaala* in the third line has to be restored, the footnote on *kalaala* which explains the word as *katāha* shows that the mistake is of the scribe of our ms The stanza is a

hyperbolic description of the spread of the fame of the poet's patron throughout the length and breadth of the universe

67 'Any other metre which contains more than 26 letters in a Pāda is called Dandaka, leaving aside the Pipīdikā and the others (mentioned above)'

68 The stanza describes the Patākā Prastāra of the Varna Vrttas, for which see *Vrttajātisamuccaya,* Introduction, para 9 (p xi)

69 Here we are taught how to get the total number of the permutations or the different kinds of structure of a given metre Thus a metre of the Ukta class has 2, that of the Atiukta has 4 In this manner, the Bhedas of each succeeding class of metre are to be got by doubling the Bhedas of the metre of the earlier class See *Vrttajātisamuccaya,* Introduction, para 17 (p xix)

70 The stanza gives the total number of the Bhedas of all the classes from Ukta to Utkrti

71 This is the well known stanza which tells us that in Sanskrit metres only, Jayadeva and Pingala prescribe a Yati, the others do not admit of a compulsory Yati in the middle of a line

72 'A pair of Trimātras both containing all short letters and a number of Pañcamātras each having a short letter in its middle, make a Dandaka, Candavrsti is done with seven of them, and by adding one more each time we respectively get Arna, Arnava, Vyāla, Jīmūta, Līlākara, Uddāma and Śankha'

721 The stanza describes the beginning of a battle 72 2, 3 and 4 are respectively descriptions of the Autumn, the Summer and the Spring, of course, in relation to the lovers 72 5 is again the description of the advent of the rains and its effects on a traveller 72 6 describes the condition of a love-lorn girl and 72 8 is in praise of God Śiva, this and 72 7, which seems to give a picture of a commonplace duel between two travellers trying to occupy the same place in a public Dharmaśālā, are ascribed to one Angapati, who is clearly a non-Jain as seen from v 8

73 These eight are called mere Dandakas, but those that now follow are called Mālādandakas The peculiarity of the Mālādandakas seems to be that the Caturmātras or the Pañcamātras or even the Trimātras which are employed after the initial short letters, which are not necessarily six in number, is unlimited The Ganas are, of course, all of the same kind

74 'That Dandaka is called Candapāla where after an odd number of short letters any number of Pañcamātras each of which has its short letter in the middle, is employed at will' Here in the defining stanza we have 11 such Pañcamātras coming after 5 short letters

74 1, 2 In the first illustration which describes the celebration of some festival, there are only 8 Pañcamātras of the abovementioned type, while in the second, where we have a description of a harem, there are only 10 In both the initial short letters are five

75 'That Dandaka is called Simhavikrānta where after the initial five short letters any number of Pañcamātras each of which has a short letter at its commencement, are employed at will' Here both in the definition and the illustration there are 9 such Pañcamātras This Dandaka should be compared with Simhakrīda in v 83 below, both have the common prefix *simha* which corresponds with the Pañcamātras that are common to them In the Simhakrīda the initial short letters are absent, otherwise the two are identical

75 1 Śrīkrsna was enjoying some sport with the Gopīs in which he had to be taken blind-folded with a heap of dust in his hands for dropping it at a particular place Rādhā has her turn to take him so and when at the end of the sport she allows him to open his eyes, they enjoy their fun

76 'That Dandaka is called Meghamālā when after two Sanmātras, of which the first contains all short and the second all long letters, any number of Pañcamātras each of which has its short letter at the beginning are employed at will' In the definition there are eight such Pañcamātras, while in the illustration (in which a black bee is said to be feeling uneasy in the absence of the Mālatī flower and not being able to enjoy the juice of the other flowers in the spring), there are only seven

77 'That Dandaka is called Candavega where after a Sanmātra which contains all short letters any number of Pañcamātras each of which has its short letter at the beginning are employed at will.' In the definition there are ten, but in the illustration only nine such Pañcamātras The meaning of the verse is not very clear

78 'That Dandaka is Mattamātangalīlākara where all Pañcamātras each of which has its short letter in the middle, are employed at will' Here there are no initial short letters at all Both the definition and the illustration contain nine such Pañcamātras each

78 1 Lord Śiva residing on the cremation ground is praised here as dancing in the appropriate surroundings

79 'That Dandaka is called Anangaśekhara where short and long letters follow each other in succession any number of times at will' In the definition as in the illustration we have fourteen pairs of this type The illustration contains a Rūpaka in which the face of his beloved is fancied by the lover to be a lotus

80 'That (Dandaka) is called Aśokapuspamañjarī where all Trimātras each having its short letter at the end, are employed at will' Both the definition and the illustration contain fourteen such Trimātras In the illustration an army of the enemy which is imagined to be a deep river infested with sharks and crocodiles, is said by a girl to be crossed by her lover with only a sword in hand

81 'That (Dandaka) is called Kusumāstarana where all Caturmātras each having its long letter at the end are employed (at will)' Here as in the last two cases, there are no initial short letters But there is an essential difference between this and the next Dandaka on the one hand and all the rest on the other and it is that of the Tāla in which they are to be sung For the Tāla for the Dandakas which contain Pañcamātras is one of five Mātrās (or ten), but that for those which contain Caturmātras must be of four or eight Mātrās only Here both in the definition and the illustration there are nine Caturmātras only The illustration describes the Autumnal season with all its grandeur

82 'That (Dandaka) they call Bhujangavilāsa which has all Caturmātras only, each of which has its long letter at the beginning, and a pair of long letters at the end of all'

82 1 'Meritorous indeed is that man who enjoys sleep as much as he likes in a lovely palace full of fragrance of the burning incense, on a bed covered with a charming bed-sheet, in the company of a bride who is deeply in love with him'

83 'That Dandaka is called Simhakrīda where any number of Pañcamātras each of which begins with a short letter are employed at will' See above v 75 and note In the definition we have nine such Pañcamātras, but in the illustration, we have eight in the first two lines and ten in the last two The illustration contains a high-flowing praise of Jina with adjectives which deny all short-comings and defects

84 'That Dandaka is called Kāmabāna where all Pañcamātras each of which has its short letter at the end, are employed (at will), except

the last one (which has to be Sanmātra with all long letters owing to the rule that the letter at the end of a Pāda must be metrically con sidered as a long one even when it is short) '

II ARDHASAMAM

In this small chapter, Svayambhū defines what are known as the Ardhasama Varna Vrttas in Sanskrit prosody For a discussion of their nature and origin see Jayadāman, Introduction para 16, for the different metres of this type see also the same pp 149-156 As in the case of the other Varna Vrttas here too, Svayambhū forms his definitions with the help of the Mātrā Ganas only

1 'In the odd Pādas, there are three Caturmātras, each with a long letter at the end, and a long letter in Vegavatī, there is a Dodhaka in the second and the fourth Pādas' For Dodhaka see *SbPb* 6 18 (*sa-sa-sa-ga, bha-bha-bha-ga-ga*), see *H* 3 4, *P* 5 34, *Kd* 4 111

1 1 'Having seen in a clear lake a lotus enjoyed by the hovering black bees, the traveller remembered the face of his beloved on which the black tresses were playing'

2 'If in that same metre (i e, Vegavatī) a Trimātra with a long letter at its end is substituted (for the two long letters) as the fourth, it becomes Upacitraka' (*sa-sa-sa-la-ga, bha-bha-bha-ga-ga*) see *H* 3 3, *P* 5 32, *Kd* 4 110

2 1 'Oh deer-eyed beloved with your lower lip resembling a ripe banian fruit, see how a pair of black bees is hovering over a lotus which is free from dirt and has straight stalk and looks like the tremulous eyes on your face'

3 'If the first Caturmātra in the even Pādas of a Dodhaka were to consist of all short letters, it (i e, the Dodhaka itself) is called Calamadhyā' (*bha-bha-bha-ga-ga, na-ja-ya*), the metre is called Drutamadhyā by Hemacandra and others Cf *H* 3 5, *P* 5 33, *Kd* 4 115

3 1 'Look, oh beloved, how the (black) foot-mark of the deer appears particularly lovely on the white orb of the moon, like the single black nipple on your breast smeared with sandal paste'

4 'If it is an Upacitraka in the odd Pādas and a Drutavilambita in the other two, the poets have regarded it as Harinapada which has these characteristics' (*sa-sa-sa-la-ga, na-bha-bha-ra*), The metre is called Harinapluta by Hemacandra and perhaps our *harinappaam* is to be rendered as *Harinaplutam*, cf *H* 3 2, *P* 5 39

4 1 'A black bee, when it attempted to settle on another which was rendered white owing to the pollen of a fresh Ketaka flower and was resting in another flower, was laughed at and reprimanded (by its humming) as it were (saying) Do not, oh fool, make a mistake in respect of a bee itself' The black bee rendered white by the pollen was mistaken for a white flower, and hence the poetic fancy

5 'That metre is called Ketumatī by the poets, whose Pādas contain three Caturmātras, of which the first and the third have their long letter at their end, while the second has it in the middle, and a long letter (in succession) and where the even Pādas have an additional long letter at their commencement' (*sa-ja-sa-ga, bha-ra-na-ga-ga*), cf *H* 3 7, *P* 5 36, *Kd* 4 112

5 1 'Those fortunate people (alone), whose form imitates that of the god of love and whom you see with your restless and black bright glances, really live in this world of the living creatures'

6 'That is called Ākhyānikī among the Upajātis, where there is Indravajrā in the first and the third, and Upendravajrā in the second and the fourth Pādas' (*ta-ta-ja-ga-ga, ja-ta-ja-ga-ga*), cf *H* 3 8, *P* 5 37, *Vr* 4 6

6 1 'More welcome it is if a forest infested with tigers is to be entered, or if the poison of a venomous cobra is to be taken, or if a disease, a torturous death or a battle is to be suffered, but not a residence in the midst of villains'

7 'That is called Ākhyānikī itself (but) preceded by the word '*viparīta*', when the opposite takes place' (*ja-ta-ja-ga-ga, ta-ta-ja-ga-ga*), cf *H* 3 9, *P* 5 38, *Vr* 4 7

7 1 'The white breasts smeared with sandal, endowed with the black nipples and resounding with the humming of the bees blinded with the sweet fragrance, of the young girl appear as if they are the conches which are being blown on the occasion of the entrance of King Cupid'

8. 'That is Aparavaktra where there are (in the odd Pādas), four Trimātras, the first two containing all short letters and the other two having their short at their end, and a long letter (in succession), in the even ones there are two Caturmātras (in place of the two Trimātras), the first having all short and the second having a short letter at its commencement, and then the same (as in the odd Pādas)' (*na-na-ra-la-ga, na-ja-ja-ra*), cf *H* 3 15, *P* 5 40, *Kd* 4 117

8.1 : 'Do not remember now, how lotus stalks and water were put by you in the mouth of your beloved mate at the lake; say what person is happy at all times, oh good elephant.'

9 : 'It is Puṣpitāgrā when only a single long letter is added at the end of each of the Pādas of the Aparavaktra.' (*na-na-ra-ya; na-ja-ja-ra-ga*); cf. *H.* 3.16; *P.* 5.41; *Kd.* 4.116.

9.1 : 'A Palāśa tree growing on the bank of the river and having a branch of it bending down (upto the water-level), has a single leaf (of this branch) moving forward and backward owing to the breeze; it appears that he is offering funeral water as it were to the (other) trees whose lives had departed in the recent wild fire (thus to his deceased relatives).' This is a beautiful poetical fancy ascribed to Kālidāsa by Svayambhū, but actually found in Bhāsa's *Pañcarātra* I. 17, of course, in its Sanskrit garb.

10 : (Puṣpitāgrā itself) is called Bhadravirāṭikā, if in its Pādas the first and the third short letters are combined with their successors (so as to form a long letter each).' This means that if there are two long letters (in place of the four short ones) at the commencement of the Pādas of the Puṣpitāgrā, it is called Bhadravirāṭikā. (*ta-ja-ra-ga; ma-sa-ja-ga-ga*); cf. *H.* 3.6; *P.* 5.35; *Vr.* 4.4.

10.1 : 'May that Rudra, who bears with a smile the (left) half of Gaurī's body which has closed its eyes (through jealousy at the sight of Gaṅgā) and has its lower lip throbbing, when he bends down for offering the Sandhya worship, bring you auspiciousness.' The idea is somewhat like this: Śiva is Ardhanārī-naṭeśvara, having his left side occupied by Gaurī's left half. At the time of Sandhyā worship Śiva bends down the right side of his head, so as to bring Gaṅgā in his matter hair just in front of Gaurī's eyes. This evokes a feeling of jealousy in her mind which causes her to close her eyes and her lips begin to throb through anger and jealousy.

11 : 'Five Trimātras, each having its short letter at the end, and two long letters at the end (in all the Pādas), but with an added (at the beginning) short letter in the even Pādas, make a Yavamatī.' (*ra-ja-ra-ja; ja-ra-ja-ra-ga*); cf. *H.* 3.10; *P.* 5.42; *Kd.* 4.113.

11.1 : 'Can the lives of those warriors be said to have departed, when being urged on by the feet of infuriated elephants, they are abandoned by their souls through fear of the mud of infamy and freed from

their debts by the pleasure of their masters?' They really live because they have done their duty as true warriors

12 'When Yavamatī has its (even and odd) Pādas interchanged, it is called Satpadāvalī by the poets' (*ja-ra-ja-ra-ga, ra-ja-ra-ja*), cf *H* 3 11, Pingala and others do not mention this metre

12 1 'You look charming with the lotuses of your feet, oh lovely girl, which have the filaments of ruby-like nails and pretty petals of well shaped fingers, as if you were a goddess on earth honoured by mortals'

13 'If it is a Gīti in the first and the third Pāda and a Skandhaka in the second and the fourth, but when all the letters in each Pāda are short, except the last one (which is long), it is called Śikhā, in the opposite case, it is called Khañjā' Thus according to Svayambhū, both Śikhā and Khañjā have four Pādas each, and are Ardhasama Catuspadīs In the former, the odd Pādas have 30 Mātrās and the even ones have 32, while in the latter the opposite is the case Of the 30 and 32 Mātrās, the last 2 are always represented by a long letter See *P* 5 43-44 for the metres Also cf *H* 3 28-29

13 1-4 The first is a description of the Autumn, the second and the third are of the advance rains, and the fourth of the fresh Spring, all in their relation to separated lovers

III VISAMAM

The proper title of this chapter should be Visamam, though in the concluding stanza this is not mentioned The word *Prākrtasāraḥ* there refers to all the three, or rather all the earlier chapters, (including those of the Pūrvabhāga), which treat of Prākrit, as against Apabhramśa, metres Thus according to Svayambhū, not merely the Mātrā Vrttas like the Gāthā and the Skandhaka, or the mixed Mātrā and Varna Vrttas like the Vaitālīya and the Mātrāsamaka, but also all the Varna Vrttas of the 26 classes together with the Dandakas, are Prākrit metres, he has accordingly defined them all in terms of the Mātrā Ganas which he has explained at *SbPb* 1 2 The Visama Vrttas are generally classified under four heads 1 the Udgatā group, 2 the Pracupita (or Upasthitapracupita) group, 3 the Vaktra group and 4 the Padacaturūrdhva group See *Jayadāman*, introduction, paras 12-15 (pp 21-23)

1 'Six Caturmatras, of which the first, the third and the fifth have their long letter at the end, the second and the sixth have it in the middle

while the fourth has all long letters in it, then a long letter, two Sanmātras of which the first has its long letter at the beginning while the second has it in the third place, and again a long letter (in succession), followed by a (Pāda of) Nandinī at the end of all make an Udgatā' (*sa-ja-sa-la, na-sa-ja-ga, bha-na-ja-la-ga, sa-ja-sa-ja-ga*), cf *H* 3 45, *Jd* 5 21, *Vr* 5 6, *Kd* 4 129 It should be noted that Svayambhū does not here define merely a Pāda of the metre, but all the four Pādas of it since no two Padas are similar and equal, but what is very striking is that he does not indicate where the first two Pādas ought to end The constitution of the first three Pādas is given *in continuation,* and not separately Thus, for instance, the fourth Caturmātra is spread over the first and the second Pādas, though the third Pāda is shown separately with two Sanmātras and a long letter This may lead us to believe that according to him the first and the second (and perhaps the third) Pādas of Udgatā are to be recited without a pause, i e, without the Pādānta Yati That Svayambhū understands a division into four Pādas of the Udgatā is, however, quite clear, since he mentions its third Pāda in the definitions of the next two metres Pingala at *P* 5 25 uses the word *ekataḥ* in its definition, which according to Halāyudha, prescribes that the first and the second Pādas are to be recited without pause (*prathamam pādam dvitīyena saha avilambena pathed ityarthaḥ*) Jayadeva at *Jd* 5 21 uses the words *tarasā uditā*, which according to a commentator of Vrttaratnākara (on the words *ekataḥ pathet* at *Vr* 5 6) who quotes him, mean that the two halves of the metre should be recited without any pause (*virāmam antarena ardhadvayam ekīkrtya pathet ityarthaḥ*), see P 5 26 (f n on p 87) But Jayadeva's commentator Harsata thinks that the words are employed for mere padding required for filling up the gaps in the definition which is composed in the same metre as is sought to be defined

> " इद सलक्ष्य रचित सलक्षण बबन्ध तस्मात्तरसादिकान् ध्वनीन् ।
> प्रपूरण कर्तुमतोन्यदस्ति नः प्रयोजन किंचिदपि स्फुट यतः ॥ *Jd.* p 22

It is, however, significant that Memacandra, Jayakīrti and the author of the Kavidarpana are all silent on this particular point The last Pāda of the Udgatā is the same as that of the Nandinī, for which see above 1 2

1 1 'I bow to Śiva, the Highest and ancient Being, the Lord of the creation, possessed of stainless lustre, the matchless supreme Ruler

devoid of (human) frame, and free from all shortcomings of a Paśu, i e ; a creature'

2 'If in the third Pāda of the Udgatā the third (short) letter is joined with its (similar) successor (into a long letter), and if the rest is as in the Udgatā, they call it Saurabhaka' By substituting a long for the two short letters in the 3rd and the 4th places in the third Pāda of the Udgatā, we turn it into a Saurabhaka (3rd *ra-na-bha-ga*), see *H* 3 46, *Jd* 5 22, *Vr* 5 7, *Kd* 4 129 com

2 1 'You look more charming with your face, oh lovely one, which resembles the full moon's orb and which is as it were a delicate lotus endowed with sweet taste and fragrance'

3 'If at the commencement of the third Pāda of the Udgatā, six short letters in succession are employed, know that to be the characteristic of Lalitā, adopted by all clever men' (3rd *na-na-sa-sa*), cf *H* 3 47, *Jd* 5 23, *Vr* 5 8, *Kd* 4 129 com Kavidarpana does not define these two varieties of the Udgatā, but they are mentioned by its commentator

3 1 'The Lord of the elephants is entering the lotus-lake which is darkened by the swarms of bees, hovering around for the thick honey in the lotuses'

4 'A Sanmātra with all long letters, (six) Caturmātras of which the first and the fifth have their long letter at the end, the second has it in the middle, the third at the beginning, the fourth at both the places, while the sixth has all short letters in it, a pair of Pañcamātras, the first with its short letter in the middle and second at the beginning, eight short letters, a long one, ten short letters, a long one, two short and then two long letters (coming in succession), are regarded as Pracupita by all poets' Even here the constitution of all the four Pādas is defined *in continuation* and not separately for the different Pādas Thus out of the six Caturmātras, four go to make up the first Pāda, while the other two Caturmātras and the Pañcamātras make the second Pāda, the eight Laghus and one Guru form the third and ten Laghus and all the rest constitute the fourth Pāda The metre is generally known as Upasthita-Pracupita (*ma-sa-ja-bha-ga-ga, sa-na-ja-ra-ga, na-na-sa, na-na-na-ja-ya*), cf *H* 3 48, *P* 5 28, *Vr* 5 9, *Kd* 4 130

4 1 'The dense mass of nightly darkness, which is brought on by the rainy nights, which is impregnable in its form, which has all its beauty caused by the heaps of clouds and looks like a curtain, gives great satisfaction to the heart of the wanton woman'

5 'This itself they call (by the same name) preceded by (the word *upasthita*, but (they call it) Vardhamāna, when the third Pāda is doubled' (3rd *na-na-sa-na-na-sa*), cf *H* 3 49, *P* 5 29, *Vr* 5 10, *Kd* 4 130

5 1 'Whence can one get the sporting love of a household wife, which is pure, of a gentle nature, with a mind wholly devoted, unassuming (*nibhrtam*), as clever as that of a charming temptress, greater than the nectar, (and) full of sweet but subdued talk?'

6 'If there are (three) Caturmātras, of which the first contains two long letters, the second and the third have it in their middle and at the end respectively, and a long letter (in succession) in the third Pāda and the rest as in the Pracupita in its entirety, that is called Śuddhavirātikā, the same is called Āvrsabha when there is a Yati after the first Gana (in the third line)' (3rd *ta-ja-ra*), see *H* 3 50, *P* 5 30, *Kd* 4 130 com Śuddhavirātikā and Āvrsabha are identical metres, with the only difference about the Yati in the 3rd Pāda In the former it is indiscriminate, while in the latter it is after the first Gana, i e, after the Tagana Pingala and Hemacandra ignore this distinction and call the metre Śuddhavirad Rsabha, but Jayadeva (*Jd* 5 26) and Jayakīrti (*Jk* 4 39) seem to be hinting at it Jayadeva's commentator Harsata, however, thinks that the words *prathame ca viratiḥ* in Jayadeva's definition mean that here in this metre, the longer pause which generally occurs at the end of the first hemistich, must occur here at the end of the first Pāda and not at the end of the second ! According to him the name of the metre is Śuddhavirād Rsabha, and this is supported by *H* and *P* Svayambhū's words show clearly that he understands the two as different metres, yet from his illustration in v 6 2 it seems that the word *gana* refers to an akṣaragana (i e, tagana) and not a Mātrāgana This must be admitted as an exceptional case, if that is so

6 1 'For whose sake do you reflect and heave deep sighs, having placed your cheeks resembling the orb of the moon on your hands (i e, palms) and, shedding a stream of tears at the memory of his virtues, oh (lovely girl) of full bosom and slender waist, do speak it out'

6 2 'The deer feels grieved when the moon together with whom he (i e, the deer) had been brought up, feels grieved, and in his happiness he feels happy, but in the case of the moon this is not so, at least not to that extent Can a crooked person avoid his inborn nature ?' It is not clear why the poet says that the moon is indifferent to the joys and sorrows of the deer

Here we have an example of the Āvrsabha since there is a pause after the first Gana in the third Pāda, i e, after the word *candassa* This, however, is strange, for the Ganas in the third Pāda are two Caturmātras and a Guru But the *virati* is not after this Gana, i e, the first Caturmātra, it is after the Aksara Gana, namely, the Ta Gana, which thus seems to have been intended by our author If this is correct, it is clear that before Svayambhū this particular metre was defined in the terms of the Aksara Ganas and he merely reproduces what he knew by convention, forgetting for the time being that he has otherwise almost completely ignored the Aksara Ganas, so well known to the followers of Pingala

7 'There are four Amśas in a Pāda, each consisting of two letters only, (but) there shall never be the amśa with all short letters after the first letter (in any Pāda) That is the definition of a Śloka' *lahuam* i e, *amśam* Śloka is a comprehensive and very general term which may include all the varieties of the Vaktra as defined below in vv 8-11 and also the metres of the Anustubh class defined in the first chapter (i e, Uktādividhi), except those that contain a *bha* or a *na* Gana at the beginning of their Padas No other author, so far as I know, defines a Śloka, they all define Vaktra which has further restrictions in respect of letters 5 to 7 in a Pāda Nanditādhya's definition of a Śloka at *N* 91 is, on the other hand, entirely different It only speaks of the 5th short and 6th long in all the Pādas and 7th short only in the 2nd and the 4th Pādas

7 1 'Who has created your face which is as beautiful as the orb of the moon and as delicate as a lotus, for giving pleasure to all the people ?'

8 'It is called Vaktra when the fifth letter is short and is followed by three long letters in succession, but it is Suvaktra, when (both the 5th) and the 7th are short When this is so (i e, both the 5th and the 7th are short) only in the even Pādas, it is called Pathyā, in the opposite case it is (called) Pathyā-Vaktra' Thus in Pathyā we have the 5th short followed by three long in the odd Pādas and the 5th and the 7th short in the even ones, while in the Pathyāvaktra we have the 5th and the 7th short in the odd Pādas and the 5th short followed by three long letters in the even Pādas Svayambhū's Pathyā and Pathyā-Vaktra are respectively called Pathyā-Vaktra and Viparīta-Pathyā by Hemacandra and others, cf *H* 3 34, *Jd* 5 7, *P* 5 15, *Vi* 2 23, *Kd* 4 119

8 1 'Krsna and Arjuna, the leaders of the whole battle, attacked Karna,

(but) both of them were halted by him Here there took place a measure (for measure) '

8 2 'This (i e, collirium) indeed is the body of the god of love itself reduced to black suit, that is why young ladies put collirium in their eyes' Thus Kāma himself becomes stationed in the eyes of these girls, that is why their eyes are so bewitching

8 3 'While the moon goes on decreasing, it seems, for removing the black spot on his body, the spot remains the same as before, who can avoid (the results of) his former deeds?'

8 4 'The moon has attained to the lovely beauty of your face on the Purnamāsī night, after performing the Cāndrāyana (Prāyaścitta), but the black spot on its body has become only more prominent than before' In the Cāndrāyana Prāyaścitta one has to decrease the morsels of food corresponding to the decreasing phases of the moon in the dark half of the month and to increase them correspondingly in the bright half

9 'That Vaktra itself becomes Capalā, when there are three short letters in succession after the 4th (in each Pāda), and that metre becomes particularly charming in a Capalā Pathyā' Svayambhū seems to mean that the metre becomes more charming when it combines the characteristics of both Capalā and Pathyā, i e, when its odd Pādas have three short letters after the 4th letter, while its even Pādas have the 5th and the 7th letters short His illustration supports this See *H* 3 36 *Jd* 5 8, *P* 5 16, *Vr* 2 24, *Kd* 4 120

9 1 'The sandal-paste, moon-light, camphor and the breezes from the Malaya mountain give pleasure to the mind only so long as the beloved person is by one's side'

10 'In the opinion of Saitava Vipulā is of four kinds only, in that of Pingala it is of eight kinds Who shall be able to give the (full) definition of all its kinds?' They are too many to attempt that, says Svayambhū Our text seems to be defective, as it does not give a definition in general of Vipulā, before mentioning its divisions Probably a stanza is dropped by the scribe of our ms See *H* 3 37-39, *Jd* 5 10-15, *P* 5 17-19, *Vr* 2 26-30, *Kd* 4 120-121, for Vipulā and its varieties, see also note on *Kd* 4 121.

11 'When there are eight Aksaras in the first Pāda, twelve in the second, sixteen in the third and twenty in the fourth, it is called Padacaturūrdhva' See *H* 3 40, *P* 5 20, *Kd* 4 128

11 1 'Fruitful indeed is the life, wherever he may live, of him whose wife possessing a face resembling the full moon, a pair of restless eyes looking like two blooming blue lotuses and a well developed bosom, is always obedient to his will'

12 'When (in this Padacaturūrdhva) all letters are short except the first two, it is called Pathyāpīda But when two letters are long at the end (of the Pādas) only, it is called Āpīda' The footnote No 6 on p 49 translates *pacchāvīdu* by Pathyāpīdah and this may be correct, but Hemacandra calls it Pratyāpīda See *H* 3 41-43, *P* 5 22, *Kd* 4 124 com Jayakīrti at *Jk* 4 16-17 calls the Pratyāpīda and Āpida by the names Anupadaruci and Padaruci respectively

12 1 'Now you have (really) caused pain to my limbs, though seemingly it is deep sexual pleasure, oh youth, who have attracted all activities of the minds of young girls, who are possessed of matchless qualities and who have displayed various kinds of lovely mutterings' The speaker means that her lover is too precious to be exclusively possessed by her So there is the fear of losing him

12 2 'Oh friend, how charming does my lover look, being the very essence of sexual pleasure, giving delight to the entire world of living creatures, affording deep love to the hearts of different girls, and appearing amiable (to every one) owing to hundreds of different virtues which are quite evident'

13 'When the first Pāda of this metre is exchanged for the second it is called Mañjarī, when for the third, it is Lavalī and when for the last it is called Amrtadhārā' The reading *palhattai* of the Palm-leaf ms is better, see p 128 below for the variants See *H* 3 44, *Jd* 5 18-20, *Vr* 5 3-5, *Kd* 4 128 com In all these places, however, the metre is called Kalikā instead of our Mañjarī when there is an exchange between the first and the second Pādas The other two names are the same *P* 5 24 agrees with *Sb*

13 1 'Look how on the breast of the housewife, which is yellowish white like the flower of the Phalinī plant, the nail-marks made by her lover have assumed the beauty of a fresh foliage placed on the mouth of a golden pitcher'

13 2 'Say whom shall the swarm of black bees not please, when it is smeared with the pollen of flowers, and has given great joy to the minds of men by its humming, while it is greedily running after the fragrance of white lotuses?'

13 3 'Look how the unusual dallıance of youthful gırls somehow tempts even an ascetıc, when theır gırdles of gold are gınglıng and theır ample bosoms are throbbıng gaıly !'

14 Here ends the essence of Prākrıt (metres) ın the Svayambhū-chandas, whıch has the five Amsas as ıts essence, whıch contaıns ample matter and whıch ıs perfectly clear owıng to ıts havıng the definıtıons and the defined metres together'

IV UTSĀHĀDĪNI

1 'Thus far both the definıtıon and the ıllustratıon of the essence of the Prākrıt metres have been gıven by me, now lısten whıle the same ıs beıng told wıth reference to (those ın the) Apabhramśa language'

2 'Just as the nasalısed *ı* and *hı* are (pronounced) short at the end of a word (when necessary), so also accordıng to the requırements of the metre, (nasalısed) *u, hu* and *ha* should be sımılarly treated'

2 1-2 Both the lınes seem to be quoted from some Apabhramśa poem on the Rāmāyana topıc They are evıdently the lınes of the Dohā metre, so that *tu* ın *tumha* ın 2 1 and *ko* ın 2 2 are to be pronounced as short, ın addıtıon to *um* and *hum* for whıch they are quoted

2 3 These two lınes whıch ıllustrate the short *ham*, are a part of a Ghattā descrıbıng the greatness of the Jınas

3 'Just as both the sımple *e* and *o* are treated as short when they stand at the end of a word, so also they are, whether at the begınnıng, or ın the mıddle or at the end of a word, even when joıned wıth a consonant

3 1 The stanza ıs ın the Dohā metre, sımple *e* ın *puttıe* and also *e* combıned wıth consonants ın *je, ke, te* and *sıre* are short Sımılarly, sımple *o* ın *dhendhanao* and *o* combıned wıth consonants ın *jo, so, ko* and *taho* are all to be pronounced short

'Oh daughter, enjoy a kıngdom wıth them, whosoever gıve money to you, (but) ıf there be any person who ıs empty-handed, may Indra's Bolt fall on hım, even ıf he were charmıng' Thıs ıs a pıece of advıce gıven by a prostıtute to her daughter

4 'There occur sıx Caturmātras, of whıch the third and the fifth have theır long letter ın the mıddle or, have a short letter on each sıde (ı e, have a Madhyaguru or a Sarvalaghu at that place), the poets prescrıbe thıs to be the characterıstıc of the Utsāha' Svayambhū

starts with the Utsāha and Hemacandra has very likely followed him Kavidarpana has a different arrangement, for which see *Kavidarpana,* Introduction para 5

4 1 The stanza describes the behaviour of those warriors who do their best in fighting, remembering the favours of their master

5 'Fourteen (Mātrās) in the first and the third Pādas, and twelve in the second and the fourth, such indeed is the characteristic of a Dvipathaka or Dohā in the Apabhraṃśa Śāstra' The Śāstra is the Chandas Śāstra The same stanza is repeated at *Sb* 6 90 below among the definitions of the Antarasamā Catuspadīs See also *HPk* 6 20 100 and *R* 129 Virahānka mentions (at *Vjs* 4 27) that there must be a single long letter at the end of the odd Pādas and two at the end of the even ones On the other hand, *Prākṛta Paiṅgala* I 78, *Kavidarpana* 2 15, *Chandaḥkośa* v 21 prescribe that there shall be 13 and 11 Mātrās respectively in the odd and even Pādas of a Dohaka *Kavidarpana* further says that at the end of the even Pādas there must be a long letter followed by a short one, as a matter of convention

5 1 'Oh mother, the camel is perverse, whatever is offered to him he would not eat, but would run for some bramble growing on the desert!' This is probably an Anyokti by a handsome girl who complains that the youth whom she loves does not care for her and yearns for some ordinary woman

5 2 'The wandering moon has secured a friend (after all), namely the Ocean, who wanes when he wanes and waxes when he waxes' Cf *N* 83 where the same stanza is quoted, here it is ascribed to Mātrdeva

6 'Thirteen Mātrās in the first and the third, twelve in the second and the fourth This is the characteristic of Upadohaka in the Apabhraṃśa Śāstra' See *H* 6 20 99, *R* 11, 127 The same stanza is repeated at *Sb* 6 88 below

6 1 This too seems to be an Anyokti like 5 1 above, but the second half is not clear

7 'Twelve Mātrās in the odd Pādas (and) fourteen in the remaining ones, know such to be the characteristic of an Avadohaka' See *H* 6 19 45, *R* 10, 128 The same stanza with a slight change in the latter half is repeated at *Sb* 6 89 below

7 1 'What shall I do, oh mother? If I fall at his feet, my Lover does not care for me, (but) if I feign anger, he calls me refractory and fickle-minded' This is the complaint of a girl who finds that her lover has

now lost interest in hei and wants some excuse to break off with her See *HPk* 6 19 45 for similar thought

8 'There are five Pādas in all in the Mātrā metre, among them in the even ones there are three Caturmātras In the other ones there occur two Pañcamātras, a Catuimātra and a Dvimātra (in succession) But (the Caturmātra) in the third place of the odd Pādas, excepting the first, shall not be an Ādya-guru, an Antya-guiu oi a Sarva-guru' This definition entirely agrees with that of Hemacandra at *HPk* 5 17, but much differs from that of the *Kavidaipana, Kd* 2 27-28, see notes on this last Instead of 16, 12, 16, 12, 16 of our Mātrā, *Kavidaipana* has 15, 11, 15, 11, 15 Mātiās in the five Pādas of a normal Mātrā stanza

8 1 'He i e Rāma, had monkeys for his friends, the ocean was very difficult to cross But even that was bridged with a dam of blocks of stones As in the case of Rāma, glory is achieved by a man who is active'

9 'If in the second or the fourth Pādas a Pañcamātra is employed at the very first place (i e, in place of the first Caturmātra), that Mātrā is called Mattabālikā, if a Trimātia is employed at the third place (i e, in place of the third Caturmātra), it is called Mattamadhukarī'

9 1 'The source or origin of the white and the blue lotus is the same, still the moon alone gives delight to the bed of the blue lotuses and the sun alone to (that of) the white ones A fruit is necessarily obtained by a person from another, in accordance with what he had deposited with him' Here the Laksana of the Mattabālikā is seen in the second Pāda only

9 2 'The roads are full of mud, the sky displays the rainbow, the grounds are wet, the water is tasty, the clouds are thundering, the lightning is repeatedly flashing in the quarters And then thereafter, causing infatuation to the minds of the travellers, the beautiful rains have started' Here the Laksana of the Mattabālikā is in the fourth Pāda only

9.3 I do not understand the significance of the stanza It is an example of Mattabālikā which has its characteristic in both the second and the fourth Pādas

9 4 'The night gives pleasure to couples (as a rule), but if it is so, why is the poor Cakravāka alone separated (from his mate) at that time? It is one's own former action that yields its fruit, none can give to any one nor take away from him (unless he has already worked out

for it in his earlier lives) ' This is Mattamadhukarī which has a Trimātra in the second Pāda alone

9 5 'At different places are seen herds of cows which have stopped eating, but whose jaws are moving owing to rumination, resting during the night, white and bright, as though they were heaps of moon-light' This is Mattamadhukarī having its characteristic feature in both the second and the fourth Pādas No example is given by Svayambhū where it exists only in the fourth Pada

10 'If at the commencement of the 3rd and the 5th Pādas, both the Ganas are Caturmātras (in place of the usual Pañcamātras), it is called Mattavilāsinī On the other hand, if all the three are Pañcamātras (i e, if the Caturmātra is replaced by a Pañcamātra), they call it Mattakarinī'

It will thus be seen that in all the varieties of Mātrā the first Pāda is unchanged and so is the second Caturmātra in the even Pādas, i e, the second and the fourth

10 1 'This indeed is a terrible order, which is clearly destructive to the life of a man On the one hand there is that dreadful serpent Kāliya, which kills by mere sight, and on the other, there is Kamsa too, who is bent on killing (Krsna) Where can one go, what can one do ?' This appears to be from some poem on the topic of the Harivamśa, the next one too, appears to be from the same poem They are ascribed to Govinda

10 2 Even though Hari looks at all the Gopīs with (equal) regard, yet he unmistakably directs his glances just in the direction where Rādhā stands, who can conceal his poor eyes which dash forward through affection ?'

10 2 Here in the third line the letter *hīm* is intended to be long in both the words, while in the fifth one letter has to be added as shown This would make the Mātrā a Mattakarinī in both the Pādas If the letter is not added in the fifth line it would be a Mattakarinī only in the third Pāda The stanza occurs in a slightly different form at Hemacandra's *Śabdānuśāsana*, 8 4, 422 (5) It is quoted there to illustrate the word *drehī* for the Sanskrit *drsti* But our text does not contain that word at all For attempts at its interpretation see Pischel, *Hemacandra's Prakrit Grammar*, Part II, pp 218-219, Alsdorf, *Apabhramśa Studien*, p 55, Bhayani, *Bhāratīya Vidyā*, 1945 pp 14-15

11 'And that (Mātrā) too, which is a mixture of all the different forms, is called Bahurūpā If there is at its end a Dvipathaka, it is well known as the famous Raddā or Vastu, here (in prosody), which has nine Pādas (five of the Mātrā and four of the Dohā) '

11 1 A Gopī has placed a lotus leaf after having cut it on her expansive bosom, owing to her separation from Hari she is suffering from this torture The poor ignorant girl has got her due, now let the dear one (i e, Hari) do whatever he likes' This too is evidently from the same poem of Govinda, from which 10 1 and 2 are quoted This is an illustration of Miśrā, the 4th Pāda is that of Mattamadhukarī, having a Trimātra in place of the third Caturmātra

11 2 'What is the good of him being born, when after his birth his enemies do not shake with fear, good men do not feel happy and wicked men do not die out of anxiety ? (Only) the virginity of a good girl was destroyed What indeed is the use of such a son being born, who is a man only in name and whose fame has not remained outside after completely filling up big and small caves (of the mountains) and the hollows (between the two worlds)?' This is an illustration of Raddā, the first stanza being in the Miśra Mātrā, in which the second line is that of the Mattabālikā where the first Caturmātra is replaced by a Pañcamātra In the Dohā both *e* and *te* in the first Pāda are to be pronounced as short See the rule in v 3 above

11 3 'Misfortunes disappear grows, success is assured, good name spreads, victory approaches, (and) sins also vanish like darkness when dispelled by the rays of the sun If there had not been Jina's feet for the sake of those who wander in the forest of miseries, the whole world would have only strayed away aimlessly, being left without a support' Here the first stanza is in the regular usual Mātrā metre, having 16, 12, 16, 12, 16 Mātrās in its five Pādas

12 'There are three and a half Caturmātras preceded by a Sanmātra (in each Pāda), such are the Pādas of a Vadanaka When a Trimātra is substituted in the place of the fourth (Caturmātra, i e, the half Caturmātra at the end of the Pāda), it is called Upavadanaka A Vadana having a rhyme at its end is called Madillā This Madilā (or Madillā) becomes possible (either) when it is composed with two ending rhymes (for the two halves), or when it is endowed with a common rhyme for all the four Pādas.'

From these definitions it would appear that Svayambhū employs the term Madilā to signify both the kinds of a Vadanaka, i e, the one that has one common rhyme for all the Pādas and the other which has two separate rhymes for the two halves, but the introductory words before 12 3 show that he has a separate name, i e, Adilā for the single-rhymed type, and that he treated Madilā as a common name signifying both the types Hemacandra, *HPk* 5 30, on the other hand, treats Adilā as the common name signifying both the types and records a view of 'Some' that Madilā is a specific name of Adilā when all its Pādas have a common rhyme See also my notes on *Kd* 2 21-22 Rājaśekhara, *R* 20, agrees with Svayambhū

12 1 'May you live as long as there is water in the Ganges, do not leave aside sandal or Agaru from your limbs (i e, continue to use them), ride on swift-galloping horses, (and) enjoy in the company of your wife who is good and virtuous' The stanza seems to contain a blessing to a young man from an elderly person

12 2 'While fried and unfried things are moistened and pounded (in it), warriors and brahmins visit and revisit that house (But) being always infested with guests who visit and revisit it, the same is (in course of time) made devoid of rice-grains' This seems to be something like a proverb, describing the fate of houses which are too much open to guests without any discretion Here the two halves have two separate rhymes

12 3 'How can that girl, who is possessed of teeth bright like the Atimukta flowers, whose feet have a pair of gingling anklets and whose arms are adorned with ivory armlets, be enjoyed by persons whose teeth have fallen (i e, who are very old)?'

13 The text of the first half is corrupt, but a comparison with Rājaśekhara's *Chandaḥśekhara,* v 19 makes its meaning obvious Any metre which they recite for the purposes of encouragement and compose in the Prākrit language, is to be known by the name Vadanaka Thus Vadanaka is a general name for a class of metres which are employed for a particular purpose, without any relation to the constitution of its Pādas

14 'This is called Prahelikā in Apabhramsa which is employed to serve the purpose of the Utsāha and others or has the characteristics of a Dvipathaka or Dohaka' Prahelikā is not the name of a particular metre, but of a type of a composition where the intended meaning of the speaker is to be guessed from some word or words in the

composition itself, or even without them See *R* 21 and Dandin, *Kāvyādarśa* 3 96 ff

15 'That is called Hrdayālikā where letters and words which are apparently without meaning are employed for a composition in many different metres, the real intended meaning being kept in his mind (by the poet) ' Compare *R* 21

16 'Since a hero is described under the image of a bull, the metre is called Dhavala, this Dhavala, too, is of three kinds, eight-footed, six-footed and four-footed' For the Dhavalas, which is the name of a class of metres, like the Mangalas, see *Kavidarpana*, Introduction, para 12 The stanza is quoted both by Hemacandra, *HPk* 5 32 com and *Kavidarpana*, 2 32 com Also cf *HPk* 5 42 2 and *R* 28

17 'In a Dhavala, there are three and a half Caturmātras in the first and the third Pādas, three Caturmātras in the second and the fourth, three Caturmātras with one Mātrā less in the fifth and the seventh Pādas In the sixth Pāda they are as they are in the second and the fourth, then only two and a half of them (i e, Caturmātras) in the eighth' *atthavave* stands for both *astame* and *astapade*

This Dhavala is the same as Hemacandra's Yaśodhavala at *HPk* 5 34, but there is some difference as regards the sixth and the eighth Pādas According to Hemacandra, both of them contain two and a half Caturmātras or three Caturmātras and are equal and similar, while Svayambhū directs that the two are of unequal length, the sixth having three Caturmātras and the eighth having only two and a half of them in it Rājaśekhara (*R* 22) agrees with Hemacandra

18 'There are three Sanmātras in the first and the third Pādas, two Sanmātras in the second and the fifth and in the remaining ones there are two Ṣanmātras followed by a Caturmātra or a Pañcamātra That is the characteristic of the Satpada Dhavala, which gives pleasure to the ear' The text is clearly defective, particularly in the fourth and the sixth Pādas See Hemacandra, *HPk* 5 35 and *R* 23 According to these last two, however, the first and the fourth Pādas contain only two Sañmātras and a Dvimātra, instead of three Sanmātras, similarly, the second and the fifth Pādas contain two Caturmātras only instead of two Sanmātras

19 'If a Sanmātra, a Caturmātra and a Trimātra occur in the first and the third Pādas, also a Ṣanmātra and a Caturmātra in the others, it is the characteristic of the four-footed Dhavala' *e* in *dhavale* is to be

read as short This is the same as the Bhramara-Dhavala of *HPk* 5 37 and *R* 25 Svayambhū does not mention the Guna-Dhavala which contains a Sanmātra and two Caturmātras in the odd Pādas and which has an additional Dvimātra or Trimātra in the even Pādas For this see *HPk* 5 36 and *R* 24

20 'Know that to be the metre Mangala, which is employed for auspicious occasions and which contains a Sanmātra followed by two Caturmātras in the first and the second Pādas and either five Caturmātras or four Pañcamātras in the third and the fourth Pādas' This is much different from Hemacandra's Mangala defined at *HPk* 5 39 This latter contains one Sanmātra and three Caturmātras in each of the first two Pādas, while the last two contain five Caturmātras each, further, a Dvimātra or a Trimātra is added at the end of each Pāda Rājaśekhara at *R* 26 entirely agrees with Hemacandra, or rather, the latter has wholly followed the former and not Svayambhū The metre is a proper Ardhasama Catuspadī, in which the lines in each half are equal and similar, but the halves themselves are dissimilar

In addition to this particular Mangala, Svayambhū explains how the term Mangala is added to the names of other metres when they are composed for the sake of an auspicious occasion (This is to be understood from the word *mangalatthe* in v 20) It would seem that a verse containing a general direction about the use of name mangala as appended to the name of another metre, is missing, because, otherwise, the illustrations under v 20 would be unintelligible Such directions are found at *HPk* 5 40 and com and *R* 27-28

Mangalas which are composed in the Utsāha, or Helā or Vadana metres are respectively called Utsāha-mangala, Helā-mangala, and Vadana-mangala, in this connection Svayambhū repeats the definitions of these metres from the earlier portion of his work Of the three Helā was defined among the Khañjakas in ch 3 of the Pūrvabhāga, but that portion of the ms is not available, see p 110 It is defined by Hemacandra at *HPk* 5 49

21 'Thus the Dhavalas and the Mangalas are called by those very names of metres, with whose characteristics they are composed, by the prosodists' See note on v 20 above and *Kd* Introduction, para 12 Also see below *Sb* 8 30-31

22 In this chapter a few important Apabhramśa Catuspadīs of the Sarvasama type are defined, they are Utsāha, Dohaka and its two kinds Upadohaka and Avadohaka Mātrā with all its kinds, the strophic

couplet Raddā, Vadana and Upavadana, Adılā and Madılā At the end of the chapter several general terms which are used of more metres than one are mentioned and explained, they are Prahelıkā, Hrdayālıkā, Dhavala, and Mangala Among the Dhavalas, however, three particular ones are defined, having eight, six or four Pādas in their stanzas Similarly a particular Mangala too is defined The other characteristic metres of the Apabhramśa language are discussed in ch 8 below, while chs 5, 6 and 7 are taken up by Satpadīs, Ardhasama Catuspadīs and Dvipadīs

V SATPADAJĀTIH

1 This stanza defines a Dhruvaka, 'Dhruvaka is a stanza which is repeatedly added in all poetic compositions in their earlier part, i e, at the beginning of a Kadavaka or a Sandhi, it is of three kinds six-footed, four-footed and two-footed' It is intended to serve the purpose of a connecting link between two Kadavakas of a poem It is called Dhruvaka, not only because it appears in the same form, but also because it is unfailing in its appearance See *Kd* 2 30-31, vv 73-74, also *Kd* Introduction, para 12

2 The directions about certain Aksaras which may be treated as 'short', though they are ordinarily considered as long, are given above at 4 2-3 (p 52), so far as Apabhramśa poetry is concerned, here in this stanza, a general direction about the metrical value of a short letter standing at the end of a line or Pāda is given 'A single short letter at the end (of a Pāda or hemistich) is equivalent to a long one when the (required) number (of Mātrās) is incomplete, (but) a short letter conjoined with another short letter which precedes it, must be considered as only a short one when it stands so as to complete the (required) number' This seems to be the import of the stanza, the contrast intended is between *ekkalahu* and *jamalalahu,* as also between *visamasamkhā* and *samasamkhā* It therefore follows that the *ekkalahu,* though it is expected to be short, becomes long by its position at an uneven number of the Mātrā, at the end of a Pāda, this means that if this short letter is not able to stand for the last number of the Mātrā at the end of that Pāda, it must stand for two Mātrās and thus make up the required number and thus do the work of a long letter If, on the other hand, a long letter were to stand for the last Mātrā of a Pāda, it must yield only one Mātrā which is necessary and thus do the work of a short letter. I have understood the word *jama-*

lalahu in the sense of a long letter (double short, i e , long) In short, the last letter of a Pāda may be considered short or long according to the need of scansion, whatever its real nature is This stanza is quoted by Hemacandra at *Chandonuśāsana* (NSP ed) 1 5 com , without mentioning Svayambhū's name, in support of his direction about the metrical value of the last letter of a Pāda Hemacandra also quotes another stanza in Sanskrit where the words *guru* and *laghu* are actually used for our *ekkalahu* and *jamalalahu* It is as follows —

ओजसंख्या यदाभीष्टा ध्रुवासु विरतौ तदा ।
गो लता युग्मसंख्ये तु विरतौ गुरुता लघोः ॥

Svayambhū has himself observed the rule and often enjoyed the option, both in respect of the *same* letter in different stanzas, as also in respect of different letters in the *same* stanza Thus he considers the concluding letter *na* of the instrumental singular as *short* in *Sb* 6 39 1 *bd*, 44 1*c*, 52 1*c* and 54 1*c*, but as *long* in *Sb* 6 56 *cd*, 72*c*, 96*c*, 114*d*, 112*c*, 8 1 and 8 1 1 On the other hand, he considers the concluding short letter as *short* in *Sb* 6 10 1*c* (but *long* in *bd*), 56 1*ac* (but *long* in *bd*), 61 1*c* (but *long* in *abd*), 87 1*c* (but *long* in *bd*), 124 1*a* (but *long* in *bd*) In the following cases he considers the final short as *short* only *Sb* 6 31 1*c*, 8 3*ab*, 8 3 1*abcd*, 8 8*bd*, 8 8 1*abcd*, 8 12 1*ac*, 8 13 1*bd*, 8 20 5*de* (but as *long* in *abc*) and so on Also see Bhayani, *Paumacariu*, Introduction pp 79-83

3 6 These stanzas define the three main kinds of Satpadīs, each of which is eightfold, according as its third and sixth Pādas contain from 10 to 17 Mātrās in each of them The first of these three is called Satpadajāti , its 1st, 2nd, 4th and 5th Pādas contain only 7 Mātrās each, while its 3rd and 6th Pādas contain from 10 to 17 Mātrās in them, thus yielding its eight kinds The second of the three main varieties is called Upajāti Satpadī , its 1st, 2nd, 4th and 5th Pādas contain only 8 Mātrās each, while its 3rd and 6th Pādas contain from 10 to 17 Mātrās, thus yielding its eight kinds The third main variety is called Avajāti , its 1st, 2nd, 4th and 5th Pādas contain only 9 Mātrās each while its 3rd and 6th Pādas contain from 10 to 17 Mātrās, thus yielding its eight kinds The defining stanzas 3 and 4 have respectively 10 and 11 Mātrās in their third and sixth Pādas, while stanzas 5 and 6 have both 13 Mātrās in the same Pādas

4 1 This is an illustration of the fourth kind of the Satpadajāti, which has 13 Mātrās in its 3rd and 6th Pādas, the remaining ones having only 7 Mātrās each The illustration is from Svayambhū's own poem

Paumacariu 3 3 11, as shown by Dr Bhayani in his Introduction to the edition of that poem (p 128)

'That alone is the divine Highest Soul, the lord of the sole Universe, in whom these marks are well established and whose self is considered by him as similar to that of others (in respect of joys and pain) '

5 1 This is in Sanskrit 'The moon behaves like the sun, sandle like fire, friends like foes When Fate is unfavourable and the mind becomes perturbed, all things appear otherwise' This illustration is of the second kind of Upajāti where the 3rd and the 6th Pādas contain 11 Mātrās each, the others having 8 each

6 1 This stanza is an illustration of the 6th kind of the Avajāti as actually mentioned in the introductory words, its 3rd and 6th Pādas contani 15 Mātrās each It is from Svayambhū's own poem, *Paumacariu* as shown by Bhayani, *Paumacariu,* Introduction, p 128

'In some places, fresh (ruddy) nail-marks were observed well placed on the tops of the breasts (of young ladies), as if they were the hoofs, deeply planted, of the Horse, namely God of Love, ridden over for speed' *nahara* is a nail-mark

Here, as will be noticed, the last letter in the 3rd and 6th Pādas, is to be counted as short, so as to give us only 15 and not 16 Mātrās, as intended by the author himself For these varieties of Satpadīs, see *HPk* 6 15-17 ; *Kd* 2 29 and *R* 30-32

VI CATUSPADAĪ-DVIPADYAH

This chapter deals with the Antarasamā and Ardhasamā Catuṣpadīs which are really not different from each other in respect of their constitution, but have only a different arrangement of their Pādas Thus in the Antarasamā the 1st and the 3rd Pādas are equal and similar, like the 2nd and the 4th, in the Ardhasamā, on the other hand, the 1st agrees with the 2nd, and the 3rd with the 4th Thus by a mere exchange of Pādas, one can be turned into the other and so Svayambhū defines and sometimes also illustrates, the 110 kinds of the Antarasamā only These 110 varieties are obtained by a permutation and combination of the lines of different length, containing from 7 to 17 Mātrās, thus a line of 7 Mātrās yields by its combination with lines of 8 to 17 Mātrās, 20 kinds of the Antarasamā Catuspadī These are defined in vv 2-21 The composition of this line of 7 Mātrās is given in v. 22 it is twofold, i e, either by means of a Caturmātra and a Trimātra, or a Pañcamātra and a Dvimātra (*ca-ta* or

pa-da) A line of 8 Mātrās similarly yields 18 and those of 9, 10, 11, 12, 13, 14, 15, 16 and 17 Mātrās respectively yield 16, 14 12, 10, 8, 6, 4, and 2 kinds of the Antarasamā or the Ardhasamā Catuspadī These kinds of the Catuspadī which are yielded by lines of 8-16 Mātrās with their combination with lines of 9-17 Mātrās are respectively defined by Svayambhū in vv 23-40, 42-57, 61-72 (see f n on p 74), 74-85, 87-96, 98-105, 107-112, 114-115 and 117 of chapter sixth In the last two cases, two kinds are given in one stanza, but in the others, a separate stanza is used for each one After giving the total number of the kinds yielded by a line of particular length, Svayambhū explains the composition of that line in terms of the different Mātrā Ganas Thus vv 22, 41, 58, 73, 86, 97, 106, 113, 116, 118 and 119 respectively give the composition of the lines of 7, 8, 9, 10, 11, 12, 13 14 15, 16 and 17 Mātrās and the first ten of these stanzas also mention the total number of the kinds yielded by them, viz, 20, 18, 16, 14, 12, 10, 8, 6, 4 and 2 respectively

In defining these different kinds the composition of the odd lines is given first and generally the shorter line is mentioned before the longer one Thus a Catuspadī with 7 in the odd and 8 in the even Pādas is mentioned before its counterpart with 8 in the odd and 7 in the even Pādas But there are some exceptions to this rule just at the commencement thus Catuspadīs with 9, 10, 13, 14, 15, 16 and 17 Mātrās in the odd Pādas and 7 in the even ones are defined before their counterparts with 7 in the odd and 9, 10, 13-17 Mātrās in the even Pādas But afterwards, the shorter line for the odd Pādas is mentioned first and then the longer line for the same Pādas afterwards In theory, every one of these 110 kinds can be used for the composition, though in practice only some of them were actually employed by the poets Svayambhū does not compose his own illustrations for all of them like Hemacandra, but only now and then quotes from the existing Apabhramśa literature including his own poems on the Rāmāyana and the Mahābhārata themes namely, *Paumacariu* and *Ritthanemicariu*

10 1 'The fires of separation burn even in the waters of a wet curtain,'

13 Rāvanahastaka, it is called Rāvanamastaka at *HPk* 6 19 b and R 47 It is called Rāsa at *Sb* 8 27 below

13 1 'Separated from his dear mate and striking down the black bees by the flapping of his ears, a wild elephant roams about bewildered in the forest'

15 1 'It is far better that one's self is covered with heaps of stones than have a quarrel started wtih one's own friends at the instigation of other people'

17 1 'At the approach of the night the Cakravāka bird, being separated from his mate, wanders about in the Lotus-pond, flapping his wings now and then' Cf *Vikramorvaśīya* IV 6 where a Hamsa is mentioned in place of a Cakravāka (Pandit, p 113Aa)

19 1 'On the summit of the mountain a Palāśa tree is in full blossom in the early Fālguna month and looks as if it were the wild Fire itself wanting to take stock and see what (trees) were burnt by him and what were left out, (from the forest on the mountain)' Just as an observer must go to a high place, so the wild Fire ascends the mountain peak and makes his observation for taking stock of what was done by him and what was yet to be done Bhayani quotes a similar stanza from *Paumacariu* (*P C p* 128) but its metre and wording are different, though the idea is the same

20 Svayambhū's Kadambaśiras is the same as Līlālaya of *H* 6 20 68 and *R* 56

21 1 'The face of the beloved, feeling delighted owing to the touch of the arms of the lover, looks as if it were a lotus of lovely petals, feeling delighted at the touch of the rays of the Sun, free from dirt and so appearing very charming' Most of the words are double-meaning

22 The Pāda of seven Mātrās is of two kinds, namely, it may be made either with a Caturmātra and a Trimātra, or with a Pañcamātra and a Dvimātra

26 Tārāganā seems to be a scribe's mistake for *goroanā* (Gorocanā) which is the name given to this metre by *H* 6 19 70, *R* 62

29 1 'The lordly elephant, namely, the mind (of a man), intoxicated by the rut of Infatuation (and therefore), under the influence of the she-elephant namely, Pleasures, has drowned himself in the deep waters of Misery'

31 1 'The deer has taken shelter on the moon like an ordinary timid person, so indeed, he is not known by his own name like the brave lion'

33 1 '(Then) Hanumān was surrounded by the demon warriors and looked as if he were the rising sun surrounded by clouds in the sky'

This is identical with Svayambhū's own *Paumacariu*, 65 1 as shown by Bhayani, *P C* p 128

35 1 '(Then he stood) after overpowering both Krsna and Arjuna, who were deprived of their bows and enraged with fury, the two great wrestlers of the Bharata race and of great merit' This is obviously the description of an incident in the Mahābhārata war and probably refers to Karna It may be from Svayambhū's own poem on the Mahābhārata theme

37 This metre is called Punyāmalaka by Rājaśekhara (*R* 73) and Hemacandra (*HPk* 6 19 21) But Svayambhū calls it Prajñāmūla

37 1 'A black bee keeps on humming and avoids perching on (other) flowers (except the lotuses), is he Brahmadeva of four faces remembering the Navel-Lotus of Nārāyana ?'

39 This Kankellinavapallava is called Navakusumitapallava by both *HPk* 6 19 22 and *R* 73

39 1 'The seat of the Old one (i e, The Creator) with a pair of black bees hovering around it is fascinating as if it were the face of a lovely damsel with a pair of her restless eyes' The seat of the Old one is a lotus the Old one being the Creator Brahmadeva, whose seat is a lotus

40 This Puspāstarana is Kusumāstarana of Hemacandra (*H* 6 20 17) and *Rājaśekhara* (R 52), *kusuma* being the same as *puspa*

41 A line of 8 Mātrās may be made with a Sanmātra and a Dvimātra or a Pañcamātra and a Trimātra, or two Caturmātras

42 1 'The lady of white complexion was seen lying down in her courtyard, as if she were the light of the moon bundled together and left there'

43 Mārgavisamlāpa of Svayambhū is the same as Madhukarīsamlāpa of *HPk* 6 19 78 and R 80 Could the reading be *mahuari* for *maggavi* ? *ra* and *va* are often interchanged by our scribe

44 1 'There is only one Arjuna (on earth), so saying again and again, Drona bewails in the heaven' This also looks like a stanza from Svayambhū's Mahābhārata poem The point of Drona's grief is not very clear

45 *HPk* 6 20 79 and R 82 call the metre Sukhāvāsa and our Mukhāvāsa may be a misreading for the same

46 *HPk* 6 19 25 and *R* 83 call the metre by the name Māngalikā, instead of Svayambhū's Kumkumakalā

47 Kumkumalekhā See below *Sb* 8 8 for the same metre called only Chaddanikā

49 Svayambhū's Kurabakadāma is the same as Kuvalayadāma of *HPk* 6 20 81 and *R* 86

50 1 'It was reported to the lord of the Demons by the arrow, after going to him, that Nīla could not be controlled, like the Great Soul without knowledge' This seems to be from a poem on the theme of Rāmāyana

52 1 'Angada advanced towards him breaking through the top of the house, (and) the demon chief, Daśānana, came out through the gate of the fort, after putting on his armour' This too seems to be from the Rāmāyana poem

54 1 'As Bibhīsana began to grieve for the loss of his brother (Rāvana), the monkey warriors started weeping in sympathy with him in his bereavement' This is ascribed to Caturmukha, but is actually found in Svayambhū's *Paumacariu* 71 1 as shown by Bhayani (*P C* p 128) Perhaps the correct reading is *sa-harivai-vānaraloo* (*sa-haripati-vānara-loko*) 'Vānara warriors, together with the monkey chief, Sugriva, began to weep' See on v 43 above

55 Svayambhū's Angadalalitā is Kuñjaralalitā of *HPk* 6 20 84 and R 92

56 1 'Rāvana who gave trouble to gods and men (should we read *suranara* for *suravara* ?) and from whom the world shook in terror, was consumed (by fire) The fire attacked (his body), saying as it were 'How will others now leave the right path ?' (seeing the fate of Rāvana)' Even this is found in Svayambhū's *Paumacariu*, 77 13 13 as shown by Bhayani (*P C* p 128)

58 A Pāda of nine Mātrās can be made with a Ṣanmātra and a Trimātra, or three Trimātras or a Caturmātra and a Pañcamātra

59-60 The meaning of these two stanzas is not very clear to me They recount the 54 kinds defined so far and introduce the remaining ones A comparison with v 120 below will, however, show that Svayambhū makes a distinction between Vastukas and Dhruvakas, the former being 54 in number and containing either in their odd or even Pādas seven to nine Mātrās only (but not more) Dhruvakas are the remaining 56 Antarasamā Catuspadīs which have ten to seventeen Mātrās in

their odd or even Pādas, but not less than that in any of them In short the shorter Catuspadīs are Vastukas, while the longer ones are Dhruvakas See below *Sb* 7 1-2 for a similar distinction between Dvipadīs and Dhruvakas

61 1 The meaning is not clear

63 Our Kokilarińcholi is Kokilāvali of *H* 6 19 33 and *R* 101 As said by me in my note on p 74, two stanzas appear to have been dropped by the scribe of the ms

63 1 'In his wanderings through the forest, those fourteen (demon chiefs) were pierced with his arrows by Laksmana and so looked as if they were tall Palāsa trees in full blossom' This stanza which is evidently from a Rāmāyana poem, is here ascribed to Caturmukha by Svayambhū *ni* in *c* seems to have leen dropped by haplology In this case, *ni* in *c* is to be counted as a short letter like *a* in v 61 1 *c* in accordance with the rule given at *Sb* 5 2 (See note) But also cf Bhayani, *P C* Intro p 17 f n

65 1 'Just then the moon arose which adorned the sky and appeared as if it were the wheel of the sun's chariot left behind by Aruna (the charioteer)' This also is ascribed to Caturmukha

68 1 'The son of Vālin entered as an envoy into the assembly-hall of that (Rāvana), to whom service was rendered in the three worlds, even by a multitude of the gods with a trembling mind' This is possibly from Svayambhū's own Rāmāyana poem

73 The Pāda of 10 Mātrās can be composed with a Sanmātra and a Caturmātra, or with two Pañcamātras, or with a Dvimātra and two Caturmātras

75 1 'Having heard about the arrival of Hari, that king raised white fluttering flags in the city of Mathurā, where the citizens were greatly pleased (to hear it)' This is from a poem on the theme of the Harivamśa, perhaps composed by Svayambhū himself

77 Kusumākulamadhukara of Svyambhū, *HPk* 6 20 94 and R 116 is really a Dohaka, for which see *Ck* 21 and *Kd* 2 15

78 Our Vanafullandhaya is the same as Navapuspandhaya of *HPk* 6 19 40 and *R* 117

78 1 'Let him who wants to run away, retire from Dhanañjaya who is difficult to conquer in a fight, in this army of the enemy, I alone shall

not turn back from him' The theme is the Mahābhārata war This is perhaps said by Karna

80 Kinnaramadhuravilāsa of Svayambhū and *R* 119 is called Kinnaramithunavilāsa by Hemacandra at *HPk* 6 19 41

82 Vidvādharalalitā of Svayambhū and *R* 120 is the same as Hemacandra's Vidyādharalīlā at *HPk* 6 19 42

86 The Pāda of 11 Mātrās may be composed either with a Sanmātra and a Pañcamātra, or a Pañcamātra, a Caturmātra and a Dvimātra, or a Caturmātra, a Trimātra and a Caturmātra

87 1 'When Drona was crowned as the Commander-in-chief, both the armies, having raised their different banners and being filled with martial spirit, kept themselves in readiness (for fighting)' This is also ascribed to Caturmukha and is from a poem on the theme of the Mahābhārata war

90 1 'On hearing the sound of the (hoofs of the) horses, the eyes of the she-boars repeatedly turned towards the pair of fangs of their lord' They were so confident of the protection which they expected to get from their lord with powerful fangs

This stanza is quoted as an illustration of *chalika*, in the *Sarasvatīkanthābharana*, II 392 *bhunda* or *bhundaa* is a 'boar', *bhundaanī* is a she-boar The male leader of the flock of the she-boars was walking stately in front of them and his mates were casting their glances of love and pride for the valour of their lord *Chalika* expresses a mixture of the sentiments of love and heroism For attempts at the interpretation of the stanza, see Pischel, *Materialen zur Kentniss der Apabhramśa*, p 38, Alsdorf, *Apabhramśa Studien*, p 93, also see *Bhayani, Bhāratīya Vidyā*, 1945, p 14, for its correct interpretation

94 Our Suraālingana is the same as Sutaāligana of *HPk* 6 20 103 and *R* 132

96 Perhaps read *bhavane* for *bharane*, in view of *HPk* 6 20 104 R 134 calls it merely Kankellilatā Our ms often confuses *ra* and *va*

97 The Pāda of 12 Mātrās is made either with a Sanmātra, a Caturmātra and a Dvimātra, or two Pañcamātras and a Dvimātra, or a Caturmātra, a Pañcamātra and a Trimātra, or three Caturmātras

100 1 'In a battle the path of fighting is not abandoned, who can turn back from it while he is alive? What is to be done with a mere post

at the threshing floor, which slaughters unskilful good warriors ?" The full meaning is not clear

104 Our Kankanahastaka is the same as Kāminikankanahastaka of *HPk* 6 19 52, *R* 144

106 A Pāda of 13 Mātrās is composed with a Pañcamātra, a Sanmātra and a Dvimātra, or, two Pañcamātras and a Trimātra, or, two Caturmātras and a Pañcamātra

107 Our Varatilaka is the same as Mukhapālanatilaka of *HPk* 6 19 53 and *R* 147

112 Our Ārangaka (or Ārangada) is the same as Ohullanaka or Vārangadī of *HPk* 6 20 111 and *R* 152

113 A Pāda of 14 Mātrās is composed either with a Sanmātra, a Pañcamātra and a Trimātra, or two Pañcamātras and a Caturmātra, or three Caturmātras and a Dvimātra

116 A Pāda of 15 Mātrās is composed either with a Sanmātra, a Pañcamātra and a Caturmātra, or, two Caturmātras, a Pañcamātra and a Dvimātra, or three Pañcamātras

118 A Pāda of 16 Mātrās is composed with either two Sanmātras and a Caturmātra, or four Caturmātras

119 A Pāda of 17 Mātrās is composed either with two Sanmātrās and a Pañcamātra, or three Caturmātras and a Pañchamātra

120 The stanza gives the total number of the Antarasamā Catuspadīs, namely, 110 Of these some are called Vastukas and the others Dhruvakas See above vv 59-60 and note

121 Before proceeding to define the Ardhasamā Catuspadī, Svayambhū defines an Ardhasamā Samkirnā Catuspadī, it has its 1st and 2nd as also 3rd and 4th Pādas equal and similar What is meant is possibly that a Samkīrnaka Ardhasamā may have the Pādas in its halves of any length containing from 7 to 17 Mātrās without any restriction But I am unable to understand why a Samkīrna Ardhasamā should be only of eight kinds Perhaps, in view of v 122, Svayambhū intends to define here an Ardhasamā Samkīrnaka Dhruvaka alone and not a Vastuka, so that the Pādas of two halves may contain only from 10-17 Mātrās in them, thus they can be only of eight kinds For a Dhruvaka see above v 60 A Dhruvaka according to v 60 must not have less than 10 Mātrās in any of its Pādas and also not more than 17 Hemacandra's Samkīrna Catuspadī defined at *HPk* 6 21 is quite

different, though it entirely agrees with the one defined at *R* 164 In it a mixture of any four Pādas containing from 7 to 17 Mātrās is permitted It is not necessarily Ardhasamā or Antarasamā

121 1 The stanza seems to be a popular Subhāsita, it is quoted by Hemacandra at *HPk* 6 21 (v 118) and *R* 164 But Hemacandra's readings in the 3rd and the 4th lines are different from those of Svayambhū, who considers it to be an Ardhasama Samkīrnaka Dhruvaka as suggested above in my note on 121 Consequently Svayambhū's stanza contains 15 Mātrās in the first two lines and 13 in the last two, but the Pādas in Hemacandra's stanza respectively contain 15, 14, 16 and 13 Mātrās, thus making it a real Samkīrnaka containing the Laksanas of four different Pādas of four different kinds of Catuspadī (or of three different kinds if the fourth Pāda is supposed to contain 14 Mātrās, the final short being equal to a long one as in the 2nd and the 3rd Pādas) According to Rājaśekhara's readings the stanza contains 15, 14, 15 and 13 Mātrās in its four Pādas respectively Only here and in *R* 163 Rājaśekhara quotes a Prākrit stanza for an illustration

'(Though both of them are) whispering, harsh, piercing, devoid of merit (released from the bowstring) and killing, yet arrows do not have as much power over good men as the villains have'

122 This stanza gives the definition of Ardhasamā Catuspadī Its first and the second, as also the third and the fourth Pādas are equal and similar, with the result that its halves are not equal and similar as in the case of an Antarasamā

122 1 This is an illustration of an Ardhasamā Catuspadī whose first half has two lines of 15 Mātrās each and the second half has two lines of 16 Mātrās each Its name is the same as that of the Antarasamā Catuspadī which has 15 in its odd and 16 in its even Pādas, viz, Mukhapankti, for which see above v 114 The same is quoted by Rājasekhara at R 163 and Hemacandra at *HPk* 6.20 116 In the second line we have to read *naravai* instead of *navaira* The stanza is from a poem on the topic of the Mahābhārata war

123-124 These two stanzas define the two Sarvasamā Catuspadīs having 10 and 11 Mātrās in each of their four Pādas They are Śaśivadanā (Śaśānkavadanā of *HPk*. 6 24) and Mānakrti (Mārakrti of *HPk* 6.25) See also *R* 165-166

124 1 'Sankha is seen at a distance, (but) Hanumān is not seen It is also seen how that matchless chariot-fighter is entering the battle-array' This is evidently from a poem on the story of the Rāmāyana

125-129 These five stanzas define the five Sarvasamā Catuspadīs which respectively contain 12, 13, 14, 15 and 16 Mātrās in each of their four Pādas In v 129 Svayambhū defines three different metres of 16 Mātrās in their Pādas they are Pādākulaka, Samkulaka and Paddhatikā In a Pādākulaka the 16 Mātrās may be made up in any way, in Samkulaka we must have a Sanmātra, a Caturmātra and a Sanmātra, while in a Paddhatikā, we should have four Caturmatrās alone For these three metres see *R* 171-173, for others see *R* 167-170 Also *HPk* 6 26-30, Hemacandra mentions Pādākulaka under the Sanskrit Mātrā Vittas at H 3 70 and Samkulaka at *HPk* 5 28 commentary, including it under Vadanaka His words *kecit* here obviously refer to Rājaśekhara and Svayambhū

130 This stanza defines the Sarvasamā Catuspadī called Upavadanaka whose Pādas contain 17 Mātrās each This is also defined earlier at *Sb* 4 12 above At *HPk* 6 31 Hemacandra defines a metre called Ragadā Dhruvaka which too has 17 Mātrās in its Pādas, but they are made up by a Sanmātra, two Caturmātras and a Trimātra, or by three Caturmātras and a Pañcamātra This wholly agrees with *R* 174 Svayambhū adopts the first of these alternatives for his Upavadana, but gives other two as a Caturmātra, a Trimātra, a Dvimātra, a Pañcamātra and a Trimātra, or Three Pañcamātras and a Dvimātra, but he does not mention the name Ragadā Dhruvaka for the metre

The Sarvasamā Catuspadīs defined here in this chapter are of the Dhruvaka type, i e, containing from 10 to 17 Mātrās in their Pādas, see above v 60, and Introduction paras 15-16

131 So far Satpadīs and Catuspadīs are treated, now the Dvipadīs shall be defined hereafter This stanza looks like an opening of a new chapter treating of the Dvipadīs, v 173 too mentions only the Dvipadī and not also the Catuspadī But a stanza marking the conclusion of a topic (and so a chapter) is not found before this one and therefore I have not started a new chapter here, though there are indications of this as shown above It is quite possible that our ms may have dropped it through oversight or through some other reasons, just as the palm-leaf ms drops it in ch 8 of *Sb* (See f n on p 101)

132-172 Sama Dvipadīs of different length, beginning with a Pāda of 28 Mātrās are defined in these Stanzas It is worth noting that the Dvipadīs of the same length are distinguished from one another and get different names owing to the different Yati, which generally occurs twice in the longer lines For all these see *HPk* 7 4-57 and R 176-223 For Ullālas which only Hemacandra (and following him, the author of the *Kavidarpana*) defines at *HPk* 7 2-3, see *Kavidarpana* Introduction paras 7-8 and note on *Kd* 2 2-3 (p 130-131)

142 The line contains 2 Mātrās less than are needed and does not also contain the name of the metre as in the other cases Perhaps we should read *pavirāmā sihā* for *pavirāmiā*

146 The latter part of the line is not clear , it corresponds to *HPk* 7 21 and R 190 It should mean that if instead of 8 Caturmātras the Pādas of Skandhakasama, Mauktikadāma, and Navakadalīpatra are made with a Sanmatra, 6 Caturmātras and a Dvimātra, they should be known by the feminine forms of their names

VII ŚESA-DVIPADYAH

Please note that the correct title of the chapter is Śesa-Dvipadyah and not Śesa-Catuspadyaḥ

1 '(A Dvipadī i e any one of those defined in 6 132-172 above) is composed (and employed) as a Dhruvaka for the purposes of making a request, (a summary of) a topic in hand, an auspicious benediction and a review of the past episodes' In all other cases, all the Dvipadīs are called as such' A Sanskrit version of this direction in an Anustubh Śloka is given by Hemacandra at *HPk* 7 57 com , and in an Āryā stanza by Rājaśekhara at R 225 The latter is clearly a close translation of Svayambhū's stanza The meaning of these directions seems to be that the longer Dvipadīs having from 27 to 42 Mātrās in their Pādas are to be given the name Dhruvā, when they are employed for the purposes mentioned in the stanza, while the shorter ones should be called merely by the name Dvipadī. See above on *Sb*. 6 59-60

2 These same Dvipadīs are also found (to contain) from 4 to 30 (Mātrās), are possessed of two Pādas and contain a rhyme extending over one or more letters at the end (of the Pādas) ' *R* 226 is again a close translation in Sanskrit of our stanza, while *HPk* 7 72 is a Sanskrit version of it introduced by the words *yadāho,* showing that it is a quotation from some author

3-12 These stanzas contain the definitions and names of only ten Dvi-Padīs which have from 4 to 10 Mātrās in each of their two Pādas Of these ten, those that have 7 Mātrās are two, those that have 8 are three, all the others are of one kind each In v 9, Hemacandra at *HPk* 7 64 reads *kaimakai abhujā* in place of our *kira maarabhuā*, but R 233 follows Svayambhū and calls the metre by the name Makarabhujā To these ten Hemacandra at *HPk* 7 63-72 adds six more, 2 of eight Mātrās called Vasudvipadī and Candialekhā, and 1 of nine Mātrās called Lavalī, 2 of ten Mātrās called Amarapurasundarī and Kāñcanalekhā and 1 more of 12 Mātrās called Puspamālā On the other hand, Svayambhū's Mangalāvatī (v 8) is called Madanavilasitā and his Lalataka (v 12) is called Cāru by Hemacandra Rājaśekhara mentions all the three kinds of a Dvipadī of 8 Mātiās like Hemacandra, as also the two kinds of that of the 9 Mātrās, but he does not mention any one which contains either 10 or 12 Mātrās in its Pādas He defines all the others defined by Svayambhū, except the Malayavikasitā (v 10) of eight Mātrās which is neglected by both Hemacandra and Rājaśekhara

VIII UTTHAKĀDAYAH

This chapter defines few more Apabhramsa metres, they are Utthakka, Madanāvatāra, Dhruvaka, seven kinds of Chaddanikā, three kinds of Ghattā, Paddhatikā and Rāsa The wording of stanza 1 is not very clear, yet the composition of the line is pretty clear Each Pāda has three Pañcamātras followed by a Dvimātra, and all the Pādas have a common rhyme See *HPk* 5 31 the metre is not defined by any other prosodist so far as I know It is a Sama Catuspadī

1 1 The first two lines of the stanza refer to Dussāsana, son of Dhrtarāstra, but the meaning is not clear

2 'There are four Pañcamātras in the Madanāvatāra' This metre is defined by Hemacandra at *HPk* 4 75 as the last one among the Krañjakas, it is difficult to see why Svayambhū has separated it from them and mentioned it separaely here Hemacandra gives at the same place the five derivatives of this metre, obtained by adding in succession 1 to 5 Pañcamātras to each Pāda Like the Utthakka the Madanāvatāra too is a Sama Catuspadī, it is called by another name, viz Kāminīmohana, when all the Pañcamātras are of the Madhyalaghu type (i e, Raganas), at *Ck* 10 On the other hand, Nanditādhya whose definition is similar to that of Svayambhū, calls it at *N* 76,

Candrānana Viiahānka does not mention it, though Nanditādhya seems to have quoted him, as is apparent from the wording of v 76 and v 77 which is identical with *Vjs* 1 17 See also *Kd* 2 22

2 1 The stanza is from Svavambhū's *Paumacariu*, see P C 24 2 1-2, Intro p 128

3 In a Dhruvaka, both are Catuimātra Ganas with a single Mātra added (at the end of the Pāda) ' Each of its four Pādas has thus 9 Mātiās This Metre is defined by Hemacandra at the beginning of the Sarvasama Catuspadīs at *HPk* 6 23 Svayambhū could not define it before *Śaśivadanā* at 6 123 above, because there he was defining only the Dhruvaka Catuspadīs and ours is a Vastuka Catuspadī, see on 6 130 above

3 1 'The cub of a lion has stood in the midst of the elephants after straying away in the forest' The stanza occurs at Svyambhū's *Paumacariu* 33 3 9 with the readings *vārantaho* for *vāranaho* and *nisisīhakisora va* for *sīhakisora thiu*

4 The stanza enumerates the different kinds of metres which may appear at the beginning of a Sandhi as said in v 20 below These are Chaddanikā of seven kinds, Ghattā of three kinds, and Paddhatikā as also Gīti of various kinds

5-11 The seven kinds of a Chaddanikā are defined in these stanzas each being followed by an illustration Among these seven, the 1st, 2nd, 3rd, 4th and 6th are Ardhasama Catuspadīs, having in their odd and even Pādas 14 and 12, 10 and 13, 16 and 9, 12 and 9, and 8 and 10 Mātrās respectively The 5th is a Visama Catuspadī, whose first three Pādas have 2 Sanmātras each, while the fourth has one more Mātrā in it The 7th or the last of the Chaddanikās is a Satpadī whose halves contain 3 lines of 10, 8 and 13 Mātrās each Sometimes, however, the first line in each half contains 12 instead of 10 Mātrās in it

5 1 This is from a poem on the Mahābhārata story 'Having fought for 17 days, the lord of the Kurus stood concealed in the great lake, remaining quiet after stopping the (action of the) water'

6 1 The meaning is not clear

7 1 'Even though you do not take pity (on suffering creatures), still oh fool, do not forget the great Jina in your mind even for a moment' The first line is not clear

8 1 'Many non-believers have fallen at your feet, (now) you yourself protect me, your own servant, as best as you can'

9 1 This is from Svayambhū's own *Paumacariu* 3 1 See *P C* Intro p 128

10 1 This seems like a proverb the meaning of which is not clear

11 1 This is the same as Svayambhū's *Paumacariu* 31 1 1

11 2 'He made the formidable kings submissive after overthrowing all enemies and adorning the world with his fame' The second half is not clear

11 3 'A person born with merit and possessed of virtues possesses the white umbrella of the three worlds (i e , rules over them), which is inherited by him, being seated on the throne'

12-14 These stanzas define the three Ghattās, of which the first is an Ardhasama Catuspadī containing 9 and 14 Mātrās in its odd and even Pādas, the second is a Sarvasamā Catuspadī whose Pādas have 12 Mātrās each , while the third too is a Sarvasamā Catuspadī whose Pādas have four Caturmātras each, all of which are Ādigurus

12 1 'Having devoured Khara and Dūsana, the goddess of War was not satisfied , it seemed as if at the time of his destruction, she ran at and attacked Rāvana' The stanza is the same as Svayambhū's *Paumacariu* 41 1, with a different reading in the 2nd line See P C Intro p 128

13 1 'Then Gautama Svāmin said Oh Srenika, hear (from me) the origin of the Rāksasa and Vānara Families which have received praise in the three worlds' The stanza is the same as Svayambhū's *Paumacariu* 5 1 See *P C* Intro p 128

14 1 Having assumed the form of a dwarf, Mādhava came as an ascetic reciting the Vedas, after taking three steps that demon of dark complexion called Bali was imprisoned by him'

15 This stanza defines a Paddhatikā 'Those again who compose a Paddhatikā put 16 Mātrās in each Pāda , they make a rhymed couplet with two Pādas each and produce a Kadavaka with eight such couplets' The directions in the second half of the stanza are very important as they show the practice of the Apabhramsa poets according to which a Kadavaka is made of eight *couplets,* though in theory it consists of four stanzas in the Paddhatikā metre as *HPk* 6 30, *Kd* 2 27 prescribe The result of this practice is that a Kadavaka came to be regarded as made up of couplets rather than of stanzas of four lines as the theory requires So that sometimes a Kadavaka may contain a couplet or two more than the required number, viz , eight In

short the unit of a Kadavaka is a couplet and not a quartet See *Kd.* Introd para 14 (p XX)

16 'They call it a Ghattā, on the one hand, at the beginning (of a Sandhi), and describe it as a Chaddanikā when it has a rhyme at the end You too should compose your Sandhi in various ways with Kadavakas arranged in proper manner' The meaning of the word *Jamaāvasāna* is not very clear, but see v 20 below The Commentator of *Kd* 2 30 6 mentions the 'end' of a Kadavaka and this seems to be correct See also *HPk* 6 3 com According to this last a Satpadī or a Catuspadī is called a Chaddanikā when it stands at the end of a Kadavaka briefly summarizing what has been said so far Hemacandra, however, defines a Dvipadī of 31 Mātrās in each of its two Pādas having a double Yati after the 10th and the 18th Mātrās at *HPk* 7 17 and gives it the specific name Chaddanikā

17-18 'Call all these (metres) Chaddanikās or Ghattās of various kinds when they are composed at the beginning or at the end of a Sandhi There are other Ghattās, Chaddanikās and Vidārikās of various kinds They are composed by the people on hearing them, who can know these as well as the many different kinds of Dhavalas which were composed by Sālāhana ?'

19 'Thus are all these composed in this way, all of them are fashionable (*nāganika*) They are well known among the people and employed by learned men'

The popularity of the Chaḍdanikās, Ghattās and Vidārīs used in the composition of Apabhramśa poetry is quite evident from these stanzas The Dhavalas of Sālāhana are specially mentioned here, but unfortunately none of them are available at present For the Dhavalas see above *Sb* 4 16-19 The Vidārī which is mentioned in v 17 seems to be a general term like the words Dhavala, Ghattā, Chaddanikā and Maṅgala etc, and is alluded to by Virahānka, at *Vjs* 2 5 and also by *Jānāśrayī* at 6 65 It is defined by the latter at *Jns* 6 66 as a Mātrā Vrtta of four Pādas, each having 14 Mātrās, the last two covered by a long letter, generally also the 5th and the 6th, while the 11th and the 12th are represented by short letters See also v 28 below

20 'At the beginning of a Sandhi (are employed) a Ghattā, a Dvipadī, a Gāthā, an Aḍillā, a Mātrā, or a Paddhatikā, while the Chaḍdanika is (found) at the end of it'

20 1 This illustrates a Ghattā which is really an Ardhasama Catuspadī with 14 and 12 Mātrās in its odd and even Pādas Svayambhū has called it Chaddanikā at *Sb* 8 5 above 'Having offered water with red lotuses to the five jinas, destroy your (cycle of) birth and death all at once, by striking at the eightfold (Karman) '

20 2 This is a Dvipadī with four Pādas each containing 28 Mātrās, standing at the commencement of a Sandhi in some poem The last two lines are in Sanskrit Svayambhū's definition of Dvipadī is lost on the missing folios 9 and 10 of the palm manuscript of the Pūrvabhāga See p 110 below

20 3 This is a Gāthā, also quoted from some poem where it stands at the commencement of a Sandhi 'We have pushed ourselves at the lotus-like feet of yours, oh Jina, when we are tortured by misfortunes, now you should do what you think fit'

20 4 'Oh pious man, a black bee is pleased whether it is an Arka or a Bilva, a Palāśa or an Atarūsa plant (which gives it its honey), so, that god who may give me highest delight, may he be either the Buddha, or Āditya, Brahman, or Hari or even Śankara' (I do not care for the name with which this god is called as long as He removes my miseries) The metre is Adilla for which see above *Sb* 4 12 The two halves have two different rhymes

20 5. This is a Mātrā, probably also quoted from some work where it is used as Ghattā at the beginning of a Sandhi 'Be victorious, oh best Jina, you who are spotless, honoured by gods, free from fear, devoid of (the feelings of) Love, Anger, Pride and Infatuation, Chastiser of the god of love, and free from the bonds of transmigration All objects of enjoyment are centred in you, oh God' This is a regular type of Mātrā having 16 Mātrās in its odd Pādas and 12 Mātrās in the even ones See *Sb* 4 8 above

20 6-9 These stanzas illustrate a Paddhatikā as well as a Kadavaka, which is made of four Paddhatikās See above v 15 The Kadavaka is in praise of the greatness of Jina's name In v 8c read *khaahi* for *khahi* for correcting the metre and in 9*b*, the letter *va* before the conjunct *lla* has no Gurutva

20 10 This is a Chaddanikā which is defined above in v 11 This too is in praise of Jina's name

21-23 These stanzas define what is called a Tāla, which is defined by Svayambhū as a poem which is sung to the accompaniment of vocal

and instrumental music and also acting A single stanza thus sung is called merely a Tāla A pair of them is called a Yugala, a group of three a Tritāla, that of four a Cakkalaka, that of five a Pañcatāla, that of seven a Saptatāla, while groups of six, eight etc, are called Kulakas The word *rūpa* in the stanza (as in *SbP* 6 2) means an individual metre or stanza

24 'A Rāsa composition made up of Ghattās, Chaddanikās, Paddhatikās or (other) well-worded individual metres in Poetry becomes extremely pleasing to the minds of the people' See also v 26 below, according to which all Mātrā Vrttas or for that matter even the Varna Vrttas, may be used for the composition of a Rāsa It is not very clear whether the Tāla and the Rāsa Kavyas are two different varieties or are one and the same I am inclined to believe that they are identical and that the Rāsas may be either Yugala, Tritāla, Pañcatāla, or Saptatāla etc This kind of a lyric composed in Prākrit or Apabhramśa language is also defined by Virahānka at *Vjs* 4 37-38 The wording of the latter stanza, i e, 38, is very similar to that of ours

25 The term Rāsa used of a group of stanzas in different metres reminds Svayambhū of an individual metre called Rāsa which has 21 Mātrās in each of its four Pādas The Yati in each Pāda is after the 14th Mātrā and the last three Mātrās are represented by three short letters It is possible to maintain that the name Rāsa was transferred from the group to the individuals comprising the group as in the case of the name Dvipadī, see my remarks in para 5 in the introduction to Vrttajātisamuccaya (new edition in Rājasthān series), p vi This was perhaps the most popular metre employed for lyric poetry in the Apabhramśa language, though every metre which is used for the composition of a Rāsa Kāvya is called Rāsaka according to *HPk*. 5 3 com, where, by the bye, Svayambhū's stanza (v. 26 below) is actually quoted without mentioning his name Hemacandra gives several such Rāsakas at *HPk* 5 3-15 This Rāsaka of 21 Mātrās is called Abhānaka by Ratnaśekhara at *Çk* 17. Rāsaka of *Kd* 2.23 is similar but has 23 Mātrās in each Pāda

25 1 This is in praise of Jina, lines 3 and 4 are corrupt

25 2 This is an important stanza in which the words *morī* and *ava hamsa* appear to be used punningly Really the two, i e. pea-hen and swan, do not play together, for the one rejoices at the appearance of the clouds, while the other shuns it.

The Stanza is perhaps Svayambhū's own composition, and **refers** to one of his Apabhramśa poems

26 'All the Jātis (kinds of metres) are employed here in view of their structure The composition of a Rāsa is indeed an elixir among assemblies of men' The stanza is bodily quoted by Hemacandra at *HPk* 5 3 com and by the commentator of the *Kavidarpana* on *Kd* 2 23 See above on v 24

27 Another Rāsa, an individual metre of the Ardhasama Catuspadī type so called, is here defined by Svayambhū, its odd and even Pādas contain respectively 7 and 13 Mātrās See *Kd* 2 14 and *HPk.* 5 16, the same metre is defined under the name of Rāvanamastaka at *HPk* 6 19 9 and *R* 47 and also by Svayambhū at *Sb* 6 13 above One more individual Rāsa with 16 Mātrās in each of its four Pādas is defined by Virahānka at *Vjs* 4 85

28 Here again we have some directions about the relationship between a Kadavaka, a Vidārī and Tāla, but unfortunately I have no clear idea as to what exactly is meant

29 'Those Jātis which are employed in praising the deities in the Apabhramśa language are also called Phulladakas' See *HPk* 5 41

30 'These same are described as Mangalas when they are composed for the auspicious occasion of marriage etc Wise men honour them owing to their many different structures on all (auspicious) occasions' See above *Sb* 4 20-21 where an individual metre having the name Mangala is defined and the directions given in the present stanza are also stated, along with those about the Dhavalas Here they seem to have been repeated for the specific purpose which is given in the next stanza (v 31) See *HPk* 5 39-40

31 'There may not exist in them purity in the matter of a Yamaka, or of the metrical form, or of its usual characteristics, and yet they are appreciated by clever men' See Intro para 20, f n 24

32 This stanza does not occur in the palm leaf ms., it is found only in the Baroda paper ms The palm leaf ms, however, often contains this stanza which is used by the author to mark the end of a topic, see *SbPb* 2 5, 3 13 and 5 7 I have marked the chapters both in the *Sb* and *SbPb* on the basis of this stanza and numbered them accordingly

The colophon at the end of the work is found only in the palm leaf ms It calls the work by the name *Sambhu* (a corrupt form of of the name Saambhū) and describes the author as *Kaïrāa* (Kavirāja)

APPENDIX I

Concordance of Svayambhūchandas and Chandaḥśekhara Ch. V.

I have published Rājaśekhara's *Chandahsekhara* Ch V on pp 129 ff On a closer examination of this chapter of the work—which alone is available at present—one can easily see how Rājaśekhara has often given a mere Sanskrit version of the corresponding Prakrit stanzas in *Svayambhūchandas* I give below a concordance of the two works R = *Chandahsekhara* Ch V, *Sb* = *Svayambhūchandas* Ch 1-8, *SbP* *Svayambhūchandas-Pūrvabhāga* Ch 1-6 (pp 103-127)

R.		Sbp
1–2	=	4 1–2
5		4 4

R	Sb
7	4 1
8–11	4 4–7
12–15	4 8–11
16–19	4 12–13
20–21	4 14–15
22–25	4.16–19
26	4 20
27–28	4.21
29	5 1
30–32	5 3–7
35	6 1
36	6.22
37–57	6 2–22

R.		Sb
58–77	=	6 23–41
78–95		6 42-58
96–111		6 59–73
112–124		6 74–86
125–136		6.87–97
137–145		6 98–106
146–152		6 107–113
153–158		6 114–116
159–161		6 117–119
162		6 120–122
163		6 122 1
164		6.121 1
165–173		6 123–129
176–223		6 132–172
225–226		7 1–2
227–231		7 3–7
233–235		7 9–11

APPENDIX II

Concordance (Svayambhūchandas)

I had published the *Svayambhūchandas* partly in the Journal BBRAS, Bombay 1935 (Chs I-III) and partly in the Journal of the University of Bombay, Sept 1936 (Chs IV-VIII) The system of numbering the stanzas which was adopted by me there is different from the one employed here So to avoid confusion in reference I give below a concordance of the two editions

1st ed		2nd ed
	Ch I	
1–2	=	1–1 1
3–4		2–2 1
5–6–7		3–3 1–3 2
8–9–10		4–4 1–4 2
11–12		5–5 1
13–14		6–6 1
15–16		7–7 1
17–18		8–8 1
19–20		9–9 1
21–22		10–10 1
23–24		11–11 1
25–26		12–12 1
27–28		13–13 1
29–30		14–14 1
31–32		15–15 1
33–34		16–16 1
35–36		17–17 1
37–38		18–18 1
39–40		19–19 1
41–42		20–20 1
43–44		21–21 1
45–46		22–22 1
47–48–49		23–23 1–23 2
50–51		24–24 1
52–53		25–25 1
54–55		26–26 1
56–57		27–27 1
58–59		28–28 1
60–61		29–29 1

1st ed	2nd ed
61 (2nd)–62 =	30–30 1
63–64	31–31 1
65–66	32–32 1
67–68	33–33 1
69–70	34–34 1
71–72	35–35 1
73–74	36–36 1
75–76	37–37 1
77–78	38–38 1
79–80	39–39 1
81–82	40–40 1
83–84	41–41 1
85–86	42–42 1
87–88	43–43 1
89–90	44–44 1
91–92	45–45 1
93–94	46–46 1
95	47
96–97	47 1–47 2
98–99	48–48 1
100–101	49–49 1
102–103	50–50 1
104–105	51–51 1
106–107	52–52 1
108–109	53–53 1
110–111	54–54 1
112–113	55–55 1
114–115	56–56 1
116–117–118	57–57 1–57 2
119–120	58–58 1

1st ed.		2nd ed
121–122	=	59–59 1
123–124		60–60 1
125–126		61–61 1
127–128		62–62 1
129–130		63–63 1
131–132		64–64 1
133–134		65–65 1
135		66
136–139		66 1–4
140–144		67–71
144 *a–b*		71 *a–b*
145		72
146–153		72 1–8
154–155		73–74
156–157		74 1–2
158–159		75–75 1
160–161		76–76 1
162–163		77–77 1
164–165		78–78 1
166–167		79–79 1
168–169		80–80 1
170–171		81–81 1
172–173		82–82·1
174–175		83–83 1
176–177		84–84 1
178		85

Ch. II

1st ed.	2nd ed
1–2	1–1 1
3–4	2–2 1
5–6	3–3 1
7–8	4–4 1
9–10	5–5 1
11–12	6–6·1
13–14	7–7 1
15–16	8–8 1
17–18	9–9·1
19–20	10–10 1
21–22	11–11 1

1st ed		2nd ed
23–24	=	12–12 1
25		13
26–29		13 1–4
30		14

Ch III

1st ed	2nd ed
1–2	1–1 1
3–4	2–2 1
5–6	3–3 1
7–8	4–4 1
9–10	5–5 1
11	6
12–13	6 1–2
14–15	7–7 1
16	8
17–20	8 1–4
21–22	9–9 1
23–24–25	10–11–11 1
26	12
27–28	12 1–2
29	13
30–32	13 1–3
32 (2nd)	14

Ch. IV

1st ed	2nd ed
1–2	1–2
3–4	3–3·1
5–6	3–4 1
7	5
8–9	5·1–2
10–11	6–6·1
12–13	7–7 1
14–15	8–8 1
16	8
17–21	9 1–5
22	10
23–24	10 1–2
25	11

1st ed	2nd ed
26–28	11 1–3
29	12
30–32	12 1–3
33–42	13–22

Ch V

1st ed	2nd ed
1–3	1–3
4–5	3–4 1
6–7	5–5 1
8–9	6–6 1
10–11	7–8

Ch VI

1st ed	2nd ed
1–9	1–9
10–11	10–10 1
12–13	11–12
14–15	13–13 1
16	14
17–18	15–15 1
19	16
20–21	17–17 1
22	18
23–24	19–19 1
25	20
26–27	21–21 1
28–34	22–28
35–36	29–29 1
37	30
38–39	31–31 1
40	32
41–42	33–33 1
43	34
44–45	35–35 1
46	36
47–48	37–37 1
49	38
50–51	39–39 1
52–53	40–41
54–55	42–42 1
56	43
57–58	44–44 1
59–63	45–49
64–65	50–50 1
66	51
67–68	52–52 1
69	53
70–71	54–54 1
72	55
73–74	56–56 1
75–78	57–60
79–80	61–61 1
81	62
82–83	63–63 1
84	64
85–86	65–65 1
87–88	66–67
89–90	68–68 1
91–96	69–74
97–98	75–75 1
99–100	76–77
101–102	78–78 1
103–110	79–86
111–112	87–87 1
113–114	88–88 1
115	89
116–117	90–90 1
118–126	91–99
127–128	100–100 1
129–139	101–111
140–148	112–120
149–150	121–121 1
151–152	122–122 1
153	123
154–155	124–124 1
156–160	125–129
161–170	130–139
171–180	140–149

1st ed.		2nd ed
181–190	=	150–159
191–200		160–169
201–204		170–173

Ch VII

1–13		1–13

Ch VIII

1–2		1–1 1
3–4		2–2 1
5–6		3–3 1
7		4
8–9		5–5 1
10–11		66– 1

1st ed		2nd ed.
12–13	=	7–7 1
14–15		8–8 1
16–17		9–9 1
18–19		10–10 1
20		11
21–23		11 1–3
24–25		12–12 1
26–27		13–13 1
28–29		14–14 1
30–35		15–20
36–45		20 1–10
46–49		21–24
50		25
51–52		25 1–2
53		32

APPENDIX III

Svayambhūcchandas and other works

(A concordance)

This concordance is not meant to be exhaustive, only a few cases of reproduction or striking similarity are put down here as they were casually noticed For most of these I am indebted to Dr Bhayani The following abbreviations are used —

कवि = कविदर्पण. Published in the Rajasthan Granthamālā, 1962

गाथा = गाथासप्तशती N S P edition (Kāvyamālā 21), 1933

छन्दो = छन्दोनुशासन of हेमचद्र Published in the Singhi Jain Series, 1961

नन्दि = नन्दिताढ्य's गाथालक्षण. Published as Appendix I in कविदर्पण. See above

पउम = पउमचरिउ of स्वयम्भू. Published in the Singhi Jain Series, 1953, 1961

पञ्च = पञ्चरात्र of भास in भासनाटकचक्रम्. Published by Oriental Book Agency, Poona 1937

पर = परमात्मप्रकाश of योगीन्दु Published in the Raichandra Jain Shāstramālā Bombay, 1937

भामह = भामह's काव्यालङ्कार Published as an Appendix in Bombay Sanskrit Series Bombay 1909 Also in the Kashi S Series, 1928

रत्ना = रत्नावली नाटिका of श्रीहर्ष. N S P edition, 1913

रिट्ठ = रिट्ठणेमिचरउ of स्वयम्भू. Unpublished

वज्जा = वज्जालग्ग. Published in Bibliotheca Indica, 1923

सदुक्ति = सदुक्तिकर्णामृत Published in Bibliotheca Indica, 1912

सूर्य = सूर्यशतक of मयूर. Published in Kāvyamālā, Bombay, 1889

सेतु = सेतुबन्ध of प्रवरसेन Published in Kāvyamālā, Bombay, 1895

सिद्ध = सिद्धहेम (प्राकृताध्याय) Published by B O R I, Poona, 1958

सरस्वती = सरस्वतीकण्ठाभरण. Published in Kāvyamālā, 1934

स्वयम्भूच्छन्दः पूर्वभागः

१ १ १ = गाथा १ ७० वज्जा ६४३

१ १ ३ = छन्दो १ १० १

१ १ ४ = गाथा १ ७५ छन्दो १ १० २

१ १ ५ = छन्दो १ ७ ६ पर २ ११७ शब्दा ८ २ ८०

१ ३ १ = सेतु ३ ९

१ ३ २ = नन्दि २६

१ ३ ३ = नन्दि २९ पउम ४९ ४८

१ ४ १ = नन्दि २८

१ ४ २ = नन्दि २७

१ ५ १ = गाथा २ ९७ वज्जा ४७६

१ ५ २ = वज्जा ४३१

३ ३ १ = रत्ना १ १३–१४

४ १ १ = रत्ना १ १३–१५

५ १ १ = कवि २ २० ८; छन्दो ३ ७० ५

६ ३·२(b) = छन्दो २ १४ १

६·३ ३ = छन्दो २ १३ १

६ ३ ५ = छन्दो २ १७ १

स्वयम्भूच्छन्दः उत्तरभागः

१.२ १	=	भामह ३ ४३
१ ३ १	=	मदुक्ति ३ ४१
१.२५ १	=	छन्दो २ २६९ १
१.३८ १	=	छन्दो २ ३०९ १
१ ६६.३	=	छन्दो २ ३८६ २
१ ७१ १	=	रत्ना १ ५
१ ७१ २	=	सूर्य
१ ७२ ३	=	छन्दो २ ३८८ २
१ ७४.१	=	पउम ७२.१५ ५–६
१ ७४ २	=	पउम ७३ ३ ५–८
१.७९ १	=	छन्दो २ ३९७ १
१.८२ १	=	छन्दो २ ४०० १
२ ९ १	=	पञ्च १.१७
४ २ १	=	रिट्ठ ६७.११ घत्ता
४ ५ २	=	नन्दि ८३; वज्जा ७५
४ ७.१	=	रिट्ठ ६४.११ घत्ता
४ ९.१	=	छन्दो ५ १८ १
४.९.४	=	वज्जा ६७७
४ १०.२	=	सिद्ध ८ ४.४२२ (६)
४ ११.२	=	वज्जा ६९९
४.१६	=	छन्दो ५.३२.१
५ २	=	छन्दो १ ६ ३
५.४.१	=	पउम ३ ३ ११
५ ६.१	=	पउम १४.७.१
६ १९ १	=	पउम ७२.१ १–२
६ ३१ १	=	छन्दो ६ १९ ४० वज्जा ६४४
६ ३३ १	=	पउम ६५ (opening)
६.५४ १	=	पउम ७२ (opening)
६ ५६ १	=	पउम ७७ १३.१३
६ ९०.१	=	सरस्वती २.३८०
६ १२१ १	=	छन्दो ६ २२.२ रिट्ठ ५४ ११ घत्ता
६ १२२ १	=	छन्दो ६ २१ २
७ १	=	छन्दो ७ ५७ २
७ २	=	छन्दो ७ ७२ २
८ २ १	=	पउम २४ २.१–२
८.३ १	=	पउम ३३.३.९
८.९.१	=	पउम ३.२ (opening)
८ ११ १	=	पउम ३१ १ (opening)
८.१२ १	=	पउम ४१.१ (opening)
८ १३ १	=	पउम ५.१ (opening)
८.२६	=	छन्दो ५ ३.२

CORRECTIONS AND IMPROVEMENTS

	READ	*FOR*
P 1 v 1	सुकइरअण	मुकई(इ)रअण
,,	हुवति	हुअति
P 2 v 2 1	[This is a free Prakrit rendering of Bhāmahālankāra, 3 43]	
P 12 v 27	न्वसो	चेसो
P 14 v 32 1 a	केसामेडो	केसामोडो (cf केम्मामेल P 29 v 66 2)
P 15 v 35	विसमज(च)गणा	विसमजगणा
P 19 v 45	णिद्दिट्ठा	णिद्दिट्ठा
P 21 v 48	मुह[ल]तिपगणा	मुहतिपगणा
P 22 v 51	रसयुगात्	रसयुतौ
P 29 v 66 3 b	सअ[ल]भुअणअल	सअभुअणअल
P 31 v 68	होइ	होई
,, v 72	चडवुड्ढी परेक्केक्कवड्ढीअ	चडवुड्ढी परेक्केक्कवड्ढीअ
P 32 v 72 4 b	त(द)लिअ(दलित)	फुलिअ(पुष्पित)
P 33 v 72 5 d	दट्ठुसे(मे)अ	दट्ठुमेअ
P 35 v 73	चडवुड्ढि अट्ठ	चंडबुड्ढि—अट्ठ
,, v 74	णिद्दिट्ठओ	णिद्दिट्ठओ
, v 74 2 b	चिक्खिल्ल	चिक्खिल
P 37 v 77 1 b	कइअवघडि[अ]एण	कइअवघडिएण
P 41 v 4 d	हरिणप्लुतम	हरिणपदम
	[Correct index accordingly]	
P 43 v 9 1 d	दएइ	दऐइ
P 45 v 13 3 d	गम[ण]गअमण	गम(ण)गअमण
P 47 v 5 1 a	समर्पितचित्त	समर्पितचित्र
,, v 6 2 a	सोक्खा(क्खो)	सोक्खो
P 48 v 8 1 d	जाणं (अ)	जाणं
P 57 v 11 3 a	दुक्खु	दुःखु
,, v 11 3 b	मइ(=मति.)	सइ(=सदा)
P 62 v 6 1 b	णहव(र)इ	णहव(र)वइ
P 70 v 41	अष्टकले	अष्टदले
v 42 1 d	व्युत्सृष्टा	व्युच्छिष्टा
P 72 v 50 1 d	परमप्प(प्पा)	परमप्प[य]
P 78 v 87 1 b	चिंधइ	चिंधहइं
, ,, 1 d	सण्णद्धइ	सण्णद्धइ(इ)

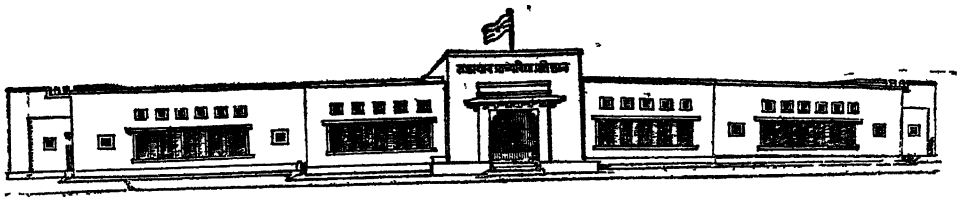
	READ	*FOR*
P 82 v 113 a	दृह(अ)	दृअ
P 83 v 117 d	बिंबअमि	बिबिअम्मि
	[शशिबिम्बके]	[शशिबिम्बिते]
P 86 v 142	पविरामि(मा)आ(सि)[हा]	पविरामिआ
	[प्रविरामा शिखा]	[पविरामिका]
P 88 v 167	ज क्खु(खु)	ज खु
P 90 Heading	शेषद्विपद्यः	शेषचतुष्पद्य.
P 92 v 2 1 a	पह(हु)पगणे	पह[हु]पगणे
P 96 v 15 f n	रअअंति	रसअंति
,, v 17	[सन्धेराद्यन्तयो.]	[सन्धेरादौ]
P 97 v 20 c	[मात्रा पद्धतिकया सह]	[मात्राः पद्धतिका]
P 100 v 24 b	[सुवर्णरूपकैः]	(सुवर्णरूपाभि·)
P 103 Heading	स्कन्धकजाति.	गाथादिविधिः

राजस्थान सरकार

राजस्थान प्राच्यविद्या प्रतिष्ठान

(Rajasthan Oriental Research Institute)

जोधपुर



सूची-पत्र

राजस्थान पुरातन ग्रन्थमाला

प्रधान सम्पादक—पद्मश्री जिनविजय मुनि, पुरातत्त्वाचार्य

अप्रेल, १९६३ ई०

राजस्थान पुरातन ग्रन्थ-माला

प्रधान सम्पादक–पद्मश्री मुनि जिनविजय, पुरातत्त्वाचार्य

प्रकाशित ग्रन्थ

१. संस्कृत

१ **प्रमाणमंजरी**, तार्किकचूडामणि सर्वदेवाचार्यकृत, सम्पादक – मीमांसान्यायकेसरी प० पट्टाभिरामशास्त्री, विद्यासागर । मूल्य–६ ००

२ **यन्त्रराजरचना**, महाराजा सवाईजयसिंह-कारित । सम्पादक-स्व० प० केदारनाथ ज्योतिर्विद्, जयपुर । मूल्य–१ ७५

३. **महर्षिकुलवैभवम्**, स्व० प० मधुसूदन ओझाप्रणीत, भाग १, सम्पादक–म० म० प० गिरिधरशर्मा चतुर्वेदी । मूल्य–१०.७५

४. **महर्षिकुलवैभवम्**, स्व० प० मधुसुदन ओझा प्रणित, भाग २, मूलमात्रम् सम्पादक–प० श्री प्रद्युम्न ओझा । मूल्य–४ ००

५ **तर्कसंग्रह**, अन्नंभट्टकृत, सम्पादक–डॉ जितेन्द्र जेटली, एम ए , पी-एच डी , मूल्य–३ ००

६. **कारकसंबंधोद्योत**, प० रभसनन्दीकृत, सम्पादक–डॉ० हरिप्रसाद शास्त्री, एम. ए , पी-एच. डी. । मूल्य–१ ७५

७. **वृत्तिदीपिका**, मौनिकृष्णभट्टकृत, सम्पादक–स्व.प. पुरुषोत्तमशर्मा चतुर्वेदी, साहित्याचार्य । मूल्य–२ ००

८. **शब्दरत्नप्रदीप**, अज्ञातकर्तृक, सम्पादक–डॉ. हरिप्रसाद शास्त्री, एम ए , पी-एच.डी । मूल्य–२.००

९. **कृष्णगीति**, कवि सोमनाथविरचित, सम्पादिका–डॉ. प्रियबाला शाह, एम ए , पी-एच. डी , डी. लिट् । मूल्य–१.७५

१०. **नृत्तसंग्रह**, अज्ञातकर्तृक, सम्पादिका–डॉ. प्रियबाला शाह, एम. ए , पी-एच. डी., डी. लिट् । मूल्य–१.७५

११. **शृङ्गारहारावली**, श्रीहर्षकविरचित, सम्पादिका–डॉ. प्रियबाला शाह, एम. ए , पी-एच डी , डी.लिट् । मूल्य–२.७५

१२ **राजविनोद महाकाव्य**, महाकवि उदयराजप्रणीत, सम्पादक–प० श्रीगोपालनारायण बहुरा, एम. ए., उपसञ्चालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर । मूल्य–२.२५

१३ **चक्रपाणिविजय महाकाव्य**, भट्टलक्ष्मीधरविरचित, सम्पादक–केशवराम काशीराम शास्त्री मूल्य–३.५०

१४. **नृत्यरत्नकोश (प्रथम भाग)**, महाराणा कुम्भकर्णकृत, सम्पादक–प्रो. रसिकलाल छोटा-लाल पारिख तथा डॉ० प्रियबाला शाह, एम. ए , पी-एच. डी., डी लिट् । मूल्य–३ ७५

१५. **उक्तिरत्नाकर**, साधसुन्दरगणिविरचित, सम्पादक–पद्मश्री मुनि श्रीजिनविजयजी, पुरा-तत्त्वाचार्य, सम्मान्य संचालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर । मूल्य–४.७५

१६. **दुर्गापुष्पाञ्जलि**, म०म० प० दुर्गाप्रसादद्विवेदिकृत, सम्पादक–प० श्रीगङ्गाधर द्विवेदी, साहित्याचार्य । मूल्य–४.२५

१७. **कर्णकुतूहल**, महाकवि भोलानाथविरचित, सम्पादक–पं० श्रीगोपालनारायण बहुरा, एम. ए , उप-सञ्चालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर । इन्हीं कविवर की अन्य कृति श्रीकृष्णलीलामृतसहित । मूल्य–१.५०

१८. **ईश्वरविलासमहाकाव्यम्**, कविकलानिधि श्रीकृष्णभट्टविरचित, सम्पादक–भट्ट श्रीमथुरा-नाथशास्त्री, साहित्याचार्य, जयपुर । मूल्य–११ ५०

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२०. **पद्यमुक्तावली**, कविकलानिधि श्रीकृष्णभट्टविरचित, सम्पादक–भट्ट श्रीमथुरानाथ शास्त्री, साहित्याचार्य । मूल्य–४.००

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प्रेसों में छप रहे ग्रंथ

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